

INSTRUCTOR'S EDITION

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Fourth Edition



Pocket Keys for Writers

Ann Raimes

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How to find information in *Pocket Keys for Writers*

Use the following five features to help you find the information you need.

1. Color-Coded Pages

- **Red sections** cover whole-paper issues: the writing process, readers' expectations, argument, and presentation.
- **Blue sections** cover research: avoiding plagiarism and finding, evaluating, and documenting sources.
- **Yellow sections** cover sentence-level concerns: style, grammar, punctuation, mechanics, and help for multilingual writers.

2. Tables of Contents

- The **Key to the Book** on the back flap is a brief directory to the book's nine parts.
- The **Table of Contents** on the inside front flap shows the book's headings and subheadings at a glance.

3. Indexes

- The **Main Index** (p. 264) provides a complete alphabetical list of topics, terms, and words such as *I* and *me*, *who* and *whom*. An asterisk (*) points to the page numbers on which you can find a definition, explanation, and/or example of the indexed term.
- Specialized **"At a Glance" Indexes** for **MLA** (p. 64), **APA** (p. 111), and **Chicago** (p. 146) direct you to information on documenting a wide variety of sources.

4. Lists

- The list of **Annotated Sample Student Papers** (p. ii) points out useful features in the work of real student writers.
- The chart of **Correction and Editing Marks** (p. 297) shows common symbols, with cross-references to related coverage in the book.

5. Words to Watch For: A Glossary of Usage

This handy glossary (p. 249) clarifies the use of commonly confused words such as *affect/effect* and *lie/lay*.

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List of Annotated Sample Student Papers

3e Model Paper 1: A Student's Argument Essay, MLA Style, page 12

Amy Rae Dong, **"The Family Photograph: About More Than Just the Good Times"**

This essay shows how to

- format a paper (MLA style)
- make and develop a thesis or claim
- integrate quotations and visuals into the flow of a paper
- anticipate opposing views and seek common ground
- document sources to give credit for the ideas and words of others

10h Model Paper 2: A Student's Research Paper, MLA Style, page 98

Dana Alogna, **"The 100-Watt Yellow Grin"**

This paper shows how to

- investigate a topic in depth
- combine personal experiences and online and library research
- integrate short and long quotations and visuals
- document a variety of sources in MLA style
- create a works-cited list using MLA style

11g Model Paper 3: A Student's Research Paper, APA Style, page 136

Maria Saparauskaite, **"The Secret of the Savant"**

This paper shows how to

- write an abstract
- approach a topic in the social sciences
- include graphs and charts
- document sources using APA style

12h Model Paper 4: A Student's Research Paper, Chicago style, page 156

Lynn McCarthy, **"Mondrian's Trafalgar Square"**

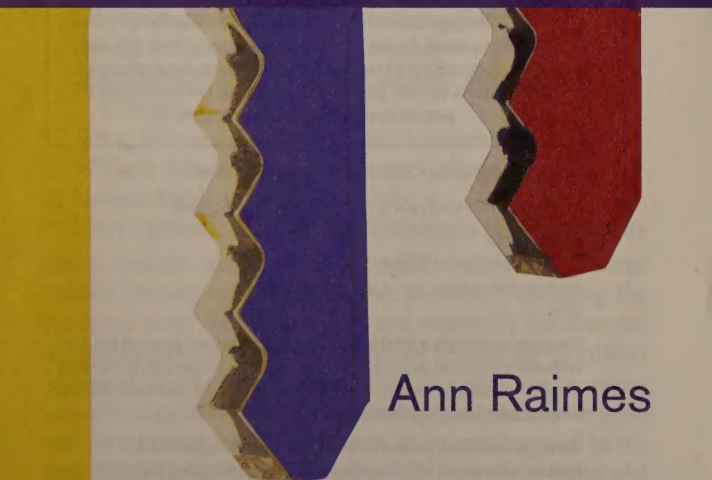
This paper (extract) shows how to

- approach a topic in the arts and analyze a visual image
- bring your own opinions into an essay
- document sources using the *Chicago Manual of Style*



Pocket Keys for Writers

FOURTH EDITION



Ann Raimés



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Pocket Keys for Writers, Fourth Edition, Ann Raimes

Senior Publisher: Lyn Uhl

Publisher: Monica Eckman

Acquiring Sponsoring Editor: Kate Derrick

Senior Development Editor: Leslie Taggart

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Manufacturing Planner: Betsy Donaghey

Rights Acquisition Specialist, Image and Text: Dean Dauphinais

Production Service: Nesbitt Graphics, Inc.

Text Designer: Alisha Webber, Nesbitt Graphics, Inc.

Cover Designer: Nesbitt Graphics, Inc.

Compositor: Nesbitt Graphics, Inc.

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permissionrequest@cengage.com.

Library of Congress Control Number: 2011936848

ISBN-13: 978-1-111-83301-5

ISBN-10: 1-111-83301-X

Wadsworth

20 Channel Center Street

Boston, MA 02210

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Printed in the United States of America

1 2 3 4 5 6 7 15 14 13 12 11

Acknowledgments

This new edition of *Pocket Keys for Writers* has benefited from the wisdom, experience, and critical thinking of many dedicated composition teachers around the country. I am grateful to all the following for their help:

Patricia Barnes, Delaware County Community College

Lisa Beckelhimer, University of Cincinnati

Ann Bliss, University of California, Merced

Amy Burtner, Monroe Community College

Beth Capo, Illinois College

Marian Carcache, Auburn University

Tim Carens, College of Charleston

Stephen Criswell, University of South Carolina,
Lancaster

Linda Cullum, Kutztown University

Susan Garrett, Goucher College

Betsy Hall, Illinois College

Jane Hammons, University of California, Berkeley

Jackie Herbers, Viterbo University

Nancy Hull, Calvin College

Angela Laflen, Marist College

Gregory Lattanzio, Monroe Community College

Lea Masiello, Indiana University of Pennsylvania

Diane Matza, Utica College

Leanne Maunu, Palomar College

Christy Newman, University of San Francisco

Laurie Olson-Horswill, North Idaho College

Gerald Richman, Suffolk University

Matthew Schmeer, Johnson County Community
College

Tracy Schrems, St. Bonaventure University

William Schuh, Erie Community College

Nathan Shepley, Ohio University

Mark Spencer, Southeastern Oklahoma State University

Many thanks also go to Douglas Eyman of George Mason University for his valuable assistance updating the technical coverage in the book, and especially his material on multimodal composition. Special thanks go to editors Margaret Manos and Leslie Taggart, who made many valuable suggestions for this new edition, especially on what and how to revise and where to include new material in the text. This edition has benefited greatly from their input and I am grateful to them for their dedication to this handbook and their insights into what teachers and students need.

Ann Raimes

August 2011

Writing in College



- 1** The Reading and Writing Process
- 2** What Do Readers Expect in Your Writing?
- 3** Is Your Argument Convincing?
- 4** Presentation Matters

1

The Reading and Writing Process

Getting started can be hard if you only think of a piece of writing as a permanent document that others can judge you on. A blank page or an empty screen with its blinking cursor can be daunting, but the act of writing offers an advantage over speaking: You can go back and make changes.

The activities of writing overlap and recur; the writer loops back, revisits, rethinks, reconsiders, and refines. A writer (you!) continually revisits the steps of the process, adjusting and improving all along the way. Always remember, writing is a process of creation that involves planning, prewriting, drafting, reading, revising, editing, proofreading, and presenting (not necessarily in linear order)—all guided by critical thinking.

When you read and write, you engage in a process of locating and entering an ongoing discussion about an issue, critically examining the ideas expressed by others and asking questions about those ideas. As you read, you scrutinize the ideas you find and adjust your own ideas accordingly. During the process of writing, you think critically about your own position and the positions others take. That critical thinking helps shape your writing, and then others can respond to what *you* write and continue the conversation.

Thinking critically does not mean criticizing others. Instead, it means questioning, discussing, and looking from a number of sides at what others say in their words and images.



KEY POINTS

Be a Critical Reader of Text and Images

Do close readings. Read more than once; examine a text or an image slowly and carefully, immersing yourself in the work and annotating to record your reactions.

Look for common ground. Note where you nod in approval at points made in the text or image.

Question and challenge. Take on the role of a debater in your head. Ask yourself: Where does this idea come from? What biases does the writer reveal? What interesting information does the writer or creator provide—and is it convincing? Does the

writer use sound logic? Is the writer fair to opposing views? Does the writer even take opposing views into account?

Write as you read. Write comments and questions in the margins of a page, between the lines in an online document saved to your word processor, on a blog, or on self-stick notes. In this way, you start a conversation with anything you read. If you have made the text you are reading look messy, that's a good sign.

Remember that readers will read critically what you write. It is not enough just to *read* critically. Be aware that your own writing has to stand up to readers' careful scrutiny and challenge, too.

2 What Do Readers Expect in Your Writing?

Every act of communication involves three components: the sender of the communication, the recipient, and the message itself. In the case of oral presentation, for example, these components are the speaker, the listener, and the speech. In writing, the essentials are the author, the reader, and the text. Since these three components comprise all the ingredients of communication, you must account for each in order to communicate.

2a Readers expect a clear purpose and audience.

Why are you writing? What are you trying to achieve? And who will read or listen to what you write?

Purpose Ask yourself what is your main purpose for writing in a particular writing situation, beyond aiming for an A in the course! Here are some possibilities:

- explain an idea or theory or explore a question (expository writing)
- provide information or report on events or experiments (technical or scientific writing)
- persuade readers to understand your point of view, change their minds, or take action (persuasive or argument writing)
- provide a report on a project at work (business writing)

- record and reflect on your own experiences and feelings (expressive writing)
- create a work of art such as a poem, play, or short story (creative writing)
- initiate or maintain social contact (correspondence)

The purpose of your writing will determine how you present your final text.

Audience If the reader does not understand your message, or does not trust or believe your message, then the communication cannot succeed. Therefore, you must begin by sizing up your reader.



KEY POINTS

Know Your Audience

- What readers do you envision for your writing? What do those readers expect in terms of length, format, date of delivery, use of technical terms, and formality of language?
- Which characteristics do you share with your readers? How, for example, might their nationality, culture, race, class, ethnicity, gender, profession, interests, and opinions affect their reception of your message? What common ground do you share with your readers that might influence your style, tone, dialect, words, and the details you include?
- Is your instructor your main reader? If so, find out about the expectations of readers in his or her academic discipline. In most cases, regard your instructor as a stand-in for an audience of general readers, and ask yourself what background information you need to include for a general reader. Ask to see a model paper.

Once you have a sense of your purpose and your readers, think about what these demand of your message, and of you as a writer.

2b Readers expect to find a clear main idea.

Readers are always asking in the back of their minds: “What’s the point here? What is this writer saying—and why?” Even in personal essays, descriptions, and stories, readers want to know why they are reading a piece, what

point you, as the writer, want to get across. Equally important to academic readers is that you provide information to show them what leads you to your main idea and what helps you support that idea: evidence from your experience, from reading, from experimentation, or from research, for example. Let readers know what *you* bring to the topic, what *you* have to say about it.

In developing your main idea in an academic essay, often called a *claim* or *thesis*, you may start from a broad subject area, which you will narrow to a more specific topic and then to an interesting question. Your answer to this question forms your claim or thesis. For more on thesis, see 3b.

2c Readers expect to see you in conversation with sources and ideas.

Readers expect a give and take: not just you venting about an issue and not just a listing of what others think about an issue, but you working out a synthesis of perceptions on a topic and conveying where you stand in relation to that topic. So make sure you allow time to immerse yourself in a topic, confront its nuances, and establish where you stand.

2d Readers expect your writing to be carefully revised and polished.

In your everyday communications with friends and family using IM, *Facebook*, *Twitter*, and such, you may be used to writing often and writing fast. The shorthand of abbreviations and missing capitals and apostrophes is fine for friends and others in your age group, but not for more formal situations.

Revising is an integral part of the writing process. In the academic and business worlds, almost everything is drafted, circulated, and revised. Revising is a common practice for good reason. A first draft gives you a road map of what to do next, but it is not a polished work that you can hand in as a final version. You need to build in time for analyzing and reworking a draft using your own thoughts on how to improve the draft as well as feedback from other readers. After you have improved ideas, flow, logic, clarity, and completeness, you can then do another reading specifically to check that the sentences, grammar, and punctuation are accurate and graceful. Chapters 13–38 will help you revise and edit your papers to free them of the glitches or errors that may annoy readers.

2e Readers expect your writing to follow the conventions of Standard English.

As you probably know, a certain type of language—called Standard English—is preferred by academic audiences. It is vastly different from the language used in text messaging and informal writing. It avoids slang and abbreviations and adheres to a largely agreed-upon set of conventions for spelling, grammar, punctuation, and style. Yes, times change, and language changes. Disputes do inevitably arise, such as over the use of *who* or *whom*, *they* or *he* or *she*. Still, there exists enough agreement over what is “correct” for this preferred language to be labeled “standard.”

You may wonder who sets this standard. No one person, committee, or professional organization determines it. Rather, Standard English is a set of conventions used by educated speakers and writers. Despite some local variations, areas of dispute, and shifts over time, Standard English remains politically and sociologically branded as the language of those in power. The effect for you is dramatic. No matter how insightful and original your ideas may be, readers will soon become impatient if those ideas are not expressed in language that follows the conventions of Standard English. Readers who keep coming across what they see as errors in words and sentences may simply dismiss your writing. Rather than charitably overlooking grammatical problems and sentence snarls, they will perceive you, the writer, as careless or simply not aware of what readers expect. Using the version of Standard English presented in this book, along with the editing guide in 35b, will help you avoid being perceived in this way.

2f Readers differ on whether *I* should be used in academic writing.

Views differ on whether *I* should be used in academic writing and, if so, how much it should be used. Academic writing, as well as business writing and news reporting, is characterized by an unobtrusive voice. The writer is obviously there, having confronted ideas and sources and come up with what to say about them. But the person behind the paper comes across not as a personality, but rather as someone who knows what he or she is writing about and expresses the ideas with authority. The content takes precedence over the personality on the page.

In some types of writing, however, the voice of the writer plays an important role: personal writing, narrative, memoir, poetry, critical reviews, and so on. The projection of the writer as a person and a personality is more obvious.

Views on the use of *I* in academic papers differ across disciplines and even more across faculty members and editors. To be safe, always ask your instructor about whether you should use *I*.

3

Is Your Argument Convincing?

We often associate the word *argument* with combat and confrontation, but the Latin root of the word *argue* means “to make clear.” The goal of an argument, then, is to win over your audience with clear explanation and persuasion. In the end, the good argument is the one that presents its position on a claim in a measured, logical way. It marshals evidence and reasons, acknowledges assumptions, and considers exceptions.



KEY POINTS

The Features of a Good Argument

Examine your argument draft for the following features:

- ☐ Your argument deals with a debatable issue.
- ☐ You use careful analysis of experiences, readings, or sources.
- ☐ You avoid an emphasis on strong personal feelings or beliefs, unsubstantiated by evidence.
- ☐ You take a position on and make a clear claim about your chosen topic.
- ☐ You support that position with detailed and specific evidence (such as reasons, facts, examples, descriptions, and stories).
- ☐ You establish common ground with listeners or readers.
- ☐ You take diverse viewpoints into account and discuss opposing views logically.

3a Does your argument reflect critical thinking?

Thinking critically means keeping an open mind and asking probing questions. It is a good habit to step back and read an argument critically, whether it is your own or somebody else's, in order to identify its merits and faults. Readers will use the same care when they read an argument that *you* write.

Do not assume that something you read in print or on a screen is accurate or unbiased. Here are questions to ask yourself as you read:

1. What am I reading? A statement of fact, an opinion, an exaggeration, an attack, an emotional belief?
2. Where does the information come from? Do I trust the sources?
3. How reliable are the writer's statements? Are they measured, accurate, fair, and to the point? Do I feel the need to interject a challenge, using "But . . ."
4. Can I ascertain the writer's background, audience, and purpose? Does the writer reveal any biases?
5. What assumptions does the writer make? If a writer argues for a college education for everyone, would I accept the underlying assumption that a college education automatically leads to happiness and success?
6. Does the writer present ideas in a convincing way, relying on rational presentation of evidence rather than on emotional language or name-calling?

3b Is your argument built around a debatable claim (thesis)?

The position you take on a topic constitutes your claim or thesis. Keep a working thesis in mind as you write your first draft, but be flexible. You are the boss as you write. You can change and narrow your thesis whenever you like. Sometimes a clear thesis may not emerge for you until the end of



KEY POINTS

A Good Working Thesis

- narrows your topic to a single main idea that you want to communicate
- makes your point clearly and firmly in one sentence or two
- states not simply a fact but rather an opinion or a summary conclusion from your observation
- makes a generalization that can be supported by details, facts, and examples within the assigned limitations of time and space
- stimulates curiosity and interest in readers and prompts them to wonder, "Why do you think that?" and then read on

your first draft, pointing the way to the focus and organization of your next draft.

Make sure your claim is focused, specific, and debatable. In other words, make sure it is not an overly broad statement; a statement of fact; a bland, self-evident truism; or a personal feeling.

Too broad This paper is about violence in video games.

Revised The violence in video games can have negative effects on children's behavior in school.

Fact *Plessy v. Ferguson*, a Supreme Court case that supported racial segregation, was overturned in 1954 by *Brown v. Board of Education*.

Revised The overturning of *Plessy v. Ferguson* by *Brown v. Board of Education* has not led to rapid or widespread advances in integrated education.

Truism Bilingual education has advantages and disadvantages.

Revised A bilingual program is more effective than an immersion program at helping high school students grasp the basics of science and mathematics.

Personal opinion relying on feelings I think water skiing is a dumb sport.

Revised to a specific proposal Water skiing should be banned from public beaches to protect swimmers and those who love the sound of the surf.

3c Is your argument supported by reasons and evidence?

Supporting your claim Think of your essay as a structure of building blocks. A main idea, your thesis, is supported by reasons, each of which is supported by your main pieces of evidence. Each piece of evidence, in turn, is supported by specific and concrete details. Some writers make a rough numbered outline of thesis, main points, and supporting examples before they work on their first draft. Others prefer

to write a draft and then examine it for what has emerged. Formal outlines can be useful here, too. Begin with writing down the thesis, and then list the sentences making the points that provide support for the thesis and number them I, II, etc. Indicate the different levels of the points and examples that provide evidence for each point by using A, B, etc., and then 1, 2, etc., differentiating levels of supporting evidence. Making such an outline will focus your attention on your structure and organization, revealing the sequence and logic of what is on the page as well as any gaps and redundancies.

You can support a claim by telling and showing readers what reasons, statistics, facts, examples, and expert testimony bolster and explain your point of view.

Reasons Imagine a reader asking you to provide reasons for your claim. Think of a reason as something that can be attached to your claim by the word *because*.

Thesis (claim) A large cement factory would be disastrous for the city of Hudson on the Hudson River.

Reasons

1. Drilling poses dangers to the city's water supply.
2. A huge smokestack would emit millions of pounds of pollution a year, affecting people's health.
3. Famous views portrayed by the Hudson River School of painters would be spoiled.

Evidence You need reasons, but reasons are not enough. You also need to include specific evidence that supports, illustrates, and explains your reasons. Imagine a reader saying, after you give one of your reasons, "Tell me even more about why you say that." Details will make your argument vivid and persuasive.

Make a note of any items of concrete evidence you will include to illustrate and explain your reasoning. Facts, statistics, stories, examples, and testimony from experts can all be used as evidence in support of your reasons. Consider using visual evidence, too: tables, graphs, images, and—for both oral and online presentations—multimedia (see 4d–4f).

3d Does your argument find points of common ground?

When you discuss views that you oppose, try to establish some common ground so you do not offend readers who hold those opposing views. After all, you want them to continue reading and be receptive to learning your point of view.



KEY POINTS

Ways to Establish Common Ground with Readers

1. Avoid extreme views or language. Do not label someone's views as ridiculous or immoral, for example.
2. Write to convince, not to confront. Recognize shared concerns.
3. Find ways to point to shared values. Consider the inclusive use of *we*.
4. Acknowledge when your opponents' arguments are valid, and work to show why the arguments on your side carry more weight.
5. If possible, propose a solution with long-term benefits for everyone.

3e Can your argument be strengthened by using visuals?

While words might seem to carry the ultimate authority (we speak of someone having “the last word”), visual arguments can be as compellingly persuasive—if not more so—as written arguments. When you write an argument, consider adding to the impact of your thesis by including a visual argument.

Visual arguments make their appeals in ways similar to written arguments, appealing to logic, showcasing the character or credentials of the author or experts, or appealing to viewers' emotions. They are particularly effective in an oral or multimedia presentation. Consider how photographs, images, cartoons, tables, and graphs can help persuade your audience to understand, respect, and remember your point of view.

Analyzing visual arguments Analyzing a visual for its unspoken point of view is part of the critical thinking process that underlies good reading and writing. Just as

written arguments challenge readers to question assumptions and implications, visual arguments push viewers to think critically about the implicated and intended effects of images. An argument essay on the media would make a strong visual impact if it included an image such as the example from *Adbusters.org*. Even so, if a picture is worth a thousand words, it is still up to us to interpret what those words are.

From *Adbusters.org*



Creating multimedia arguments Writers can use screens to present an interaction of words, color, music, sound, images, and movies to tell a story and make a point. In preparing a multimedia presentation, consider the effectiveness of juxtaposing images and conveying emotion and meaning through colors and pictures as well as words.

In Model Paper 1, which follows, visuals serve to illustrate and reinforce the writer's claim that family photos, now accessible on the Web, go beyond private moments and show a variety of events, opening up pictures of family life to one and all.

Model Paper 1: A student's argument essay (MLA)

Here is a draft of Amy Rae Dong's paper responding to an assignment to make a claim about a chosen topic of interest and support it with evidence. Dong is herself a keen

photographer and is planning to become a moblogger, which is what attracted her to pursue this topic. She follows MLA 2009 guidelines for undergraduates. See chapter 10.

NOTE: Annotations have been added here to point out features of the paper that may be useful to you when you write your own argument essay in MLA style. **Blue** annotations point out issues of content and organization; **red** annotations point out MLA format issues.

MLA no longer recommends the inclusion of URLs (Web addresses) in the works-cited entries. However, you should include URLs when the reader probably cannot find the sources without them or if your instructor requires them. Also note that MLA guidelines now recommend *italics* in place of underlining.

Pages all double spaced
Last name and page number on each page

↑ 1"
↓ 1/2"
Dong 1

Name,
instructor,
course,
and date

Amy Rae Dong
Professor Mahard
English 120, section 039
8 October 2010

Title
centered

The Family Photograph:
About More Than Just the Good Times

↔
1"

Many people hold one basic idea about the phenomenon of family snapshots: that families take pictures of good times to create a story for themselves that says "unified, happy family." While this idea remains partly true, it does not tell the whole story any more. Today, ordinary family photographs are often posted online and viewed there by strangers, distant "friends" on social networking sites, or fellow photo bloggers. Photographers with small, easy-to-use digital cameras and large, relatively anonymous online audiences are blurring the lines between private and public, shifting what the family photograph means and looks like. Putting our photos online for public scrutiny is doing more than moving with the technological times; it is changing our sense of why we take, save, and view family photographs. Family snapshots are now less about the private nuclear family and more about the extended online human family. When posted online, they become a means of self-expression, notoriety, and connection with an online community.

Claim
(thesis)

No extra
space
between
paragraphs

Those who study traditional family snapshots and albums conclude that people take and keep these

Cites
author and
credentials

images to tell a proud message to themselves and others in their immediate circle. The essayist Susan

Dong 2

Sontag comments on this self-affirming way that families preserve good memories: “[E]ach family constructs a portrait chronicle of itself—a portable kit of images that bears witness to its connectedness” (9). Vacation snapshots serve a distinct purpose, too: “Photographs will offer indisputable evidence that the trip was made, that the program was carried out, that fun was had” (9). In other words, family photographs make a type of equation between good times and enduring family bonds. These photos “bear witness” and “offer . . . evidence”—almost as if in a court of law. Conversely, not having a photographic record of troubled, disturbing, bad, or boring times allows negative experiences to slip away, deemphasized or even forgotten. While people may know that weathering rough times together can bring a family together, somehow they don’t want a detailed photo reminder of those down times.

Other scholars have written about how valued family photographs have a positive theme and purpose. Art historian David Halle studies the clustered way that people display photos in their homes and finds there “the wish to repeat, again and again, one motif—the closeness of the nuclear family” (222). Anthropologist Richard Chalfen, in his book *Snapshot Versions of Life*, sees the positive purpose from a somewhat different angle: “Snapshot collections manifest a pride-filled movement toward adult life” (99). From firsthand experience, many people can confirm that the camera indeed comes out mainly on

Capital
added: 9c,
p. 60

Purpose
of family
photos

Page
number

Dong 3

special happy family occasions (such as snowstorms, Halloween, a new puppy, a reunion, a holiday meal) and milestone events (a birthday, a prom, a move, leaving the military or returning from military service, an anniversary). The family photographic record often tapers off as people get older, but even if incomplete, this record of loved ones—and of being near to or surrounded by loved ones—can be deeply satisfying and meaningful.

Supporting
evidence
of change
from photo
albums

Today, however, we rarely make a physical photo album to show family and friends. Instead, many or most of us now take and store thousands of tiny photos on cell phones or digital cameras. In an article about Polaroid's plant closings and other changes in the photo industry, Ron Glaz, a digital imaging specialist, says, "Today's consumers prefer to look at photos on their computer screens and are more likely to say, 'E-mail that to me' rather than 'Give me a hard copy'" (qtd. in Bray C5). In addition to e-mailing photos, we can post images to *MySpace*,

Bray, not
Glaz, is in
works-
cited list

Facebook, or *Shutterfly*. On *Look at Me*, a site that New Media professor Julian Gallo discusses, we can see and contribute to a large and wonderful gallery of miscellaneous family photographs that were found on the street, in the trash, or at flea markets. On *Flickr*, we can post old and new family photos, write some accompanying commentary about them or not, and tag them with search terms like *siblings*, *feasts*, or *hikes*. Figure 1 shows a typical family photo (one of my family's Thanksgiving gatherings) that is now posted

Reference
to Figures
1 and 2 as
showing
change
in events
recorded

Source
of image
from
personal
collection

Dong 4



Fig. 1. Dong family photo.

online and thus viewable by more than its original intended audience of just the family.

The “come one, come all” nature of these photo-sharing sites leads people to post photos not just of good times or big events but of everyday activities, even tooth brushing. Figure 2 shows an atypical family photo: not dressed up for the occasion, not a special event, with nobody looking at the camera, but with an interest and a story all its own. These sites are like a family photo album but faster, bigger, cheaper, less filtered, more about everything, and more open to the world. The sites usually offer some gate-keeping mechanism to control access and contents, but in general, the world can now see an almost infinite number of family photographs, as opposed to a

Dong 5



Fig. 2. Toothbrushing party, 10 Dec. 2005.

<<http://www.flickr.com/photos/mistersix/72237270/>>.

few when old family albums sat quietly on a shelf in the home.

In the past, we might not have wanted to look at strangers' family photos, considering them boring, and we might not have wanted people to look at our family photos, considering it an invasion of privacy. But now such postings and viewings are common online. Why look at images of unknown people—faces we've never met and never will meet? The collection online is so big and varied that it can give a pleasant, reassuring feeling of being connected with all humanity, not stuck in a small particular circle or place. We see an endless array of snapshots of beauty, average looks, cuteness, human interest, day-to-day normalcy, and varied faces, and we inevitably realize that we are all quite similar. Why enter photos of ourselves and our own family into this huge mix? Posting photos can be a gateway

Use of
we to
establish
common
ground

Supports
idea of
online
community

Antici-
pates
opposing
views
and seeks
common
ground

Dong 6

for connection, creating an online community where people communicate with each other, give feedback, offer compliments, ask questions, compare notes, or appreciate the artistry or humor of an image. While the danger is that posted digital family photos will devalue the traditional old form—taking it out of context, commercializing or trivializing it, or adding a voyeuristic or exhibitionistic element—the meanings and purposes of family photographs keep shifting and expanding beyond anyone's control.

Photobloggers (or mobloggers, for “mobile web bloggers”), for example, show how the family photograph form is, for better or for worse, doing more now than creating and saving a record for the family of its own good times. Photobloggers take numerous snapshots of their own and their families' daily lives and post them regularly for their online audiences to respond to. Döring and Gundolf describe the three-step moblog process simply as “seen—snapped—posted” (85), while journalist Sarah Boxer sees “something touching but also appalling about so much global attention focused on such mundane stuff”:

I clicked my way through site after site: here was an old picture of someone's friend's grandmother as a young woman on the beach. There was a little white dog with a chew toy in its mouth. Here was a picture of the curtains in a hotel room where one blogger was staying.

Examples provide evidence of change

Long quotation indented one inch, not in quotation marks

No page numbers for online source

Dong 7

Asked about his motivation, one moblogger, Adam Seifer, says he likes the attention, communication, creative outlet, and fact that in this world, "Anybody can be famous" (Boxer). Others say they do it "for experimentation, to relieve boredom, to kill time, or to make use of pictures already shot on their camera phones" (Döring and Gundolf 87). Many mobloggers, realizing "the revelatory, intimate aspect of the medium," keep "a degree of separation between themselves and their viewers" (Badger). But in other cases, moblogs can "take on the character of a lonely hearts service" (Döring and Gundolf 88). So the evolving, extended family photo album serves ever-new functions, as what was once private now becomes public.

Reiterates
claim

Visual artist and literature professor Michelle Shawn Smith looks at some strangers' family photographs, and they inspire her to ask, "Do we simply play a part in an already scripted narrative? What is the story that keeps being told? And what does that story cover over, stitch together, hide?" (99). With the family photograph being opened up to freer and wider uses, perhaps everyone can save him- or herself the trouble of having to pretend everything is picture perfect in life. We can still enjoy taking and looking at pictures of loved ones and good times and see these pictures as a window into what's rock-solid important in life. But perhaps we can also see these photographs as telling shifting, complicated, and ambiguous stories, too, and see that we now inhabit a giant new freeform photo album together.

Looks to
future
advan-
tages
to the
change

New page
Works Cited

Dong 8

Heading
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Two
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Article
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Dong 9

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database

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Medium of
publica-
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4

Presentation Matters

4a How to present your work in print

Follow these general guidelines for the final draft of an essay you hand in on paper. (See 4b for submitting your work online.) The Model Papers in this book show you the specific formats for several recommended styles: MLA, APA, *Chicago*, and CSE (see chapters 10–12 for MLA, APA, and *Chicago*; see our Web site for CSE).

Paper and print White bond, unlined, 8½" × 11"; not erasable paper. Clip or staple the pages. Use dark black printing ink.

Margins One inch all around. Sometimes 1½ inches will be acceptable. Lines should *not* be justified (that is, not aligned on the right).

Space between lines Uniformly double-spaced, including any list of works cited. (However, notes in *Chicago* style and references in CSE may be single-spaced; consult your instructor, and see Model Paper 4 for *Chicago*; see our Web site for CSE.)

Spaces after a period, question mark, or exclamation point Most style manuals suggest one space. Your instructor may prefer two in the text of your essay.

Type font and size Use a standard type font (such as Times Roman or Arial or Cambria), and a regular size of 10 to 12 points.

Page numbers Place in the top right margin. In MLA and *Chicago* styles, put your last name before the page number. In APA and CSE styles, put a short version of the running head before the page number. Use Arabic numerals (that is, 1, 2, 3, 4) with no period.

Paragraphing Indent one-half inch (5 spaces) from the left.

Title and identification Put on the first page for MLA (see Model Paper 1, p. 12, and Model Paper 2, p. 98) or on a separate title page for APA, *Chicago*, and CSE (see p. 136 for APA, and our Web site for CSE).

Parentheses around a source citation in the text In MLA style, place the author's name and page number(s) in parentheses after quoted or paraphrased material unless the author is already named in the text sentence. In APA style,

put the year of publication in parentheses after the author's name in the text sentence. Add any page number(s) in parentheses after the quoted or paraphrased material. For electronic sources without page numbers in either MLA or APA style, indicate paragraph numbers or shortened section titles if available. At the end of your paper, add an alphabetical list with full publication details, including only the works you have cited in your paper.

4b How to present your work online

Your instructor may ask you to submit your work online for others to read and comment on. Alternatively, you may be required to prepare your paper specifically for the Web or even have your own e-portfolio or Web site where you display your work. For these last two options, keep in mind the following general guidelines and ask your instructor for instructions specific to the course, format, and type of posting.



KEY POINTS

Posting on the Web in HTML Format

Internal hyperlinks: Insert internal hyperlinks to connect readers directly to relevant sections of your text, content notes, and visuals. Also provide links to the text from the table of contents and from a source cited in the text to the entry in your list of works cited.

External hyperlinks: Use external hyperlinks to connect to Web documents from references in the body of your paper and from your list of works cited. Useful for the works-cited list, word processors have a function that will automatically convert any string starting with `<http://>` into a hyperlink. Use your Help menu for instructions.

No paragraph indentation: Do not indent for a new paragraph. Instead, leave a line space between paragraphs.

Attribution of sources: For your instructor and your fellow students using the same licensed databases, provide a persistent link to a database article in the form of a DOI—Digital Object Identifier—or a stable URL assigned by the database, not a link that works only for a few hours or days; do not use

the URL you see in the address box of a database article. The DOI will point to the most authoritative repository and is probably the best way to cite an electronic document. For readers who will not necessarily have access to the database, give the link to the home page only. **NOTE:** A DOI is used in APA and *Chicago* styles only; see chapters 11 and 12.

List of works cited or list of references: Give a complete list, with visible hyperlinked URLs, even if you provide external links to the sources from the body of your paper. If a reader prints your paper, the exact references will then still be available.

4c Visual presentation of text (color, lists, and headings)

Color is not mentioned in academic style guides, but color can be distracting or make a document harder to read. When in doubt, avoid color for typefaces or highlighting. However, in business, community, and online documents, color can be a useful tool to draw attention to important points. In those cases, use it sparingly so that it does not overwhelm your text.

Lists are useful in technical reports and oral presentations, making it easy for readers to scan and absorb information. Bulleted or numbered lists are also a common

FIGURE 1 Presentation Slide

The Debate over Genetically Modified Crops

- An Overview
- Governmental Agencies
- The Proponents
- The Opponents
- Public Opinion



Presenter: Emily Luo

feature of presentation software slides, as in student Emily Luo's outline slide for a classroom presentation of her research. (For more on oral presentations, see 4f.)

Headings such as *Abstract*, *Method*, *Results*, and *Discussion* are common in the social sciences and sciences (APA and CSE styles) and in business reports and online documents. Each level of heading and subheading should have a consistent typeface, grammatical structure, and position: centered or flush left. When writing a résumé, use bulleted lists and section headings, for example, *Education*, *Work Experience*, *Special Skills*, and *References*.

4d Photos and images

Include photographs and images to enhance your content and illustrate a point you make in writing. For example, movie stills will add a great deal to a paper on film history;



KEY POINTS

Enhancing Your Argument with Visuals

1. Decide which type of material best fits your content and determine where to place photos and images; they are usually best within your text.
2. Introduce and discuss each visual before readers come across it. Indicate where the visual appears (such as "in the image on page 8"), and carefully interpret or analyze the visual for readers, using it as an aid that supports your points, not as something that can stand alone.
3. Give each visual a title, number each visual if you use more than one of the same type, and state the source for all images that you have not prepared yourself (see p. 102 for an example).
4. When you include a visual in an online document, check that the image file, especially of photographs, is not so large that it will take a long time to download. As a rule of thumb, do not use image files over 100 KB.
5. Make sure that every image you include makes a point and contributes to your argument. Do not include an image just to fill space in a page allotment or to jazz up your text. Including a silly or frivolous image could detract from an otherwise solid argument.

maps and aerial photographs can reinforce your points and tell a story in a geography paper.

4e Visuals that present data: Tables, graphs, and charts

Preparing your own visuals You can create professional-looking tables, graphs, and charts in *Excel* or in *Word*. Go to the Help menu to find out how to construct a table or select a type of chart (such as a pie chart or bar chart) and enter your own details, such as a title, labels for the vertical and horizontal axes of a bar graph, numbers, and data labels.

Honesty in visuals If you prepare your own visuals to make your point, remember to represent the data ethically.

TABLE 1 Demographics of Internet Users

Internet users	
Total adults	79%
Men	79
Women	79
Race/ethnicity	
White, Non-Hispanic	80%
Black, Non-Hispanic	71
Hispanic (English-speaking)	82
Age	
18–29	95%
30–49	87
50–64	78
65+	42
Household income	
Less than \$30,000/yr	63%
\$30,000–\$49,999	84
\$50,000–\$74,999	89
\$75,000+	95
Educational attainment	
Less than High School	52%
High School	67
Some College	90
College+	96
Community type	
Urban	81%
Suburban	82
Rural	67

SOURCE: The Pew Research Center's Internet & American Life Project, April 29–May 30, 2010 Tracking Survey. N=2,252 adults, 18 and older, including 744 cell phone interviews. Interviews were conducted in English. Margin of error is $\pm 2\%$.

Source: Demographics of Internet users. <http://pewinternet.org/Trend-Data/Whos-Online.aspx>. Used by permission of Pew Internet & American Life Project.

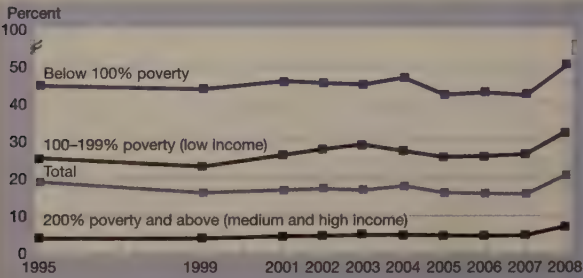
Never change a photograph, falsify data, or exaggerate or downplay changes over time in the way you plot the axes of a graph. Remember to include the percentage base, i.e., the number any percentages are based on. And whenever you prepare your own table, chart, or graph from source data not your own, be sure to cite the source of the figures you use.

Tables are good for presenting textual or numerical data in a more condensed way than can be done in running text. People may find it difficult to read tables with many numbers, however, so point out in your text discussion the significant features of any table that you are using. Table 1 could be used in a paper claiming that all schools should have broadband access because it generates literate activities.

Line graphs show changes over time. Graphs using more than one line compare several pieces of information over time. The graph in Figure 2 could be useful in a paper on the need to eliminate hunger in America.

Pie charts (also called pie graphs) show how fractions and percentages relate to one another and make up a whole. See Figure 3.

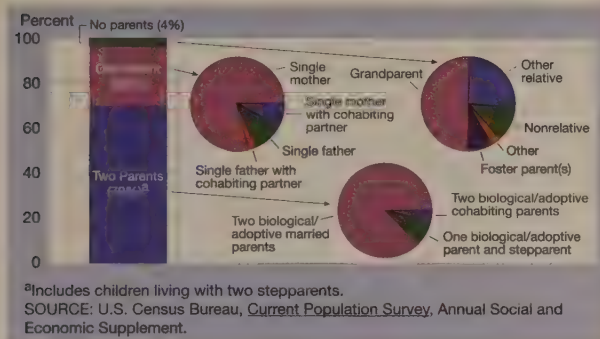
FIGURE 2 Percentage of Children Ages 0–17 in Food-Insecure Households by Poverty Status, Selected Years 1995–2008



NOTE: Food-insecure households are those in which either adults or children or both were “food insecure,” meaning that, at times, they were unable to acquire adequate food for active, healthy living for all household members because they had insufficient money and other resources for food. Statistics for 1996–1998 and 2000 are omitted because they are not directly comparable with those for other years.
 SOURCE: U.S. Census Bureau, *Current Population Survey Food Security Supplement*; tabulated by U.S. Department of Agriculture, Economic Research Service and Food and Nutrition Service.

Source: U.S. Census Bureau, *Current Population Survey Food Security Supplement*; tabulated by U.S. Department of Agriculture, Economic Research Service and Food and Nutrition Service.

FIGURE 3 Percentage of Children Ages 0-17 Living in Various Family Arrangements, 2009

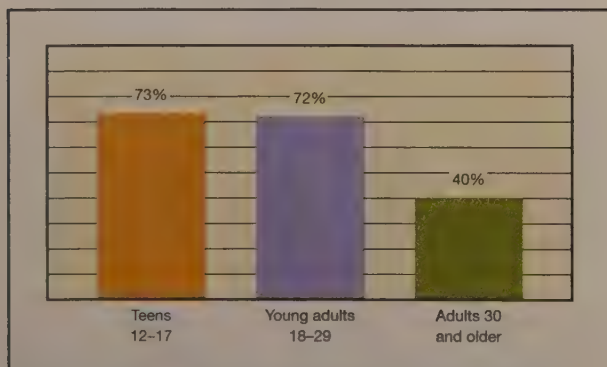


Source: Amanda Lenhart, Kristen Purcell, Aaron Smith, Kathryn Zickuhr. Social Media and Young Adults. <http://pewinternet.org/Reports/2010/Social-Media-and-Young-Adults/Part-3/2-Adults-and-social-networks.aspx?r=1>. Used by permission of Pew Internet & American Life Project.

Bar charts show comparisons and correlations and can highlight differences among groups. Stacked bar charts like the one in Figure 4 are useful for conveying complex data. A bar chart can also be presented horizontally, which makes it easier to attach labels to the bars.

Other visuals such as concept maps, scatter plots, statistical maps, and thematic maps can be useful for complex and large-scale projects.


FIGURE 4 Teens and Young Adults Converge in Enthusiasm for Social Networking Sites, September 2009



Source: U.S. Census Bureau, *Current Population Survey*, Annual Social and Economic Supplement.

4f Oral and multimedia presentations, PowerPoint, and e-portfolios

Oral presentations Oral presentations backed by other media—tables and charts on presentation slides, images, sound, music, and movie clips—are increasingly common in the academic and business worlds. If you are called on to do such a multimedia presentation, concentrate on doing thorough research and being fully in command of the material. Always ensure that any sound and images you use serve to illustrate and explain your content: Using media is no substitute for substance. If you use a tool such as *PowerPoint*, do not be tempted to let its gimmicks take over. Use the slides to structure your presentation and illustrate key concepts. For more on *PowerPoint*, see page 31.



KEY POINTS

Tips for Preparing an Oral Presentation

1. Concentrate on a few main points that your audience will easily grasp. Do not go overboard with details.
2. Include signposts and signal phrases to help your audience follow your ideas (*first, next, finally, the most important point is . . .*).
3. Present the organizational framework of your talk in *PowerPoint* slides, posters, or other visuals, or make it available afterward on the Web or in handouts.
4. Use appropriate language, maintain eye contact with your audience, and avoid reading from a script.
5. Remind your audience periodically of the structure of your talk and the points you have already made.
6. Make sure you finish within the allotted time without rushing at the end. Bring your presentation to the planned conclusion.
7. Recap the main points of your presentation and provide an easy-to-remember bottom line to your talk.

Multimedia presentations Multimedia presentations help you convey information in vivid interactive formats, such as films, DVDs, videotapes, animated models, and sound recordings. *Prezi* and *YouTube* videos go many steps beyond plain old audience handouts and flip charts.

Bear in mind, however, that simulations and virtual experiences can be complicated to prepare and present and will involve a great deal of technological know-how. And because cords can be misplaced and computers can crash, always be prepared to give your presentation without visuals.

Using PowerPoint Presentation software like *PowerPoint* allows you to integrate audio and visual components to produce a dynamic multimedia presentation. As an organizing tool, *PowerPoint* helps you separate the main points from the supporting details, keeping you focused as you give your presentation. *PowerPoint* slides of well-timed quotations, graphs, and visual images can also provide evidence, support, and even counterpoints in a presentation. But if you do include music, sound, and video clips to drive home your points, be careful not to overdo these effects. *PowerPoint* features should enhance your work, not dominate it.

E-portfolios E-portfolios provide a way for you to record achievements and samples of your visual, written, and audio work. Check whether your college has an e-portfolio site where you can establish and organize your material.

Colleges that offer an e-portfolio system typically also provide general advice on how to assemble a portfolio, along with examples (though some parts may apply to the specific software used only). The site at <www.eportfolio.lagcc.cuny.edu> provides good examples of students' work.

Alternatively, you could get an individual e-portfolio account from various developers or vendors. Usually, they charge a small annual fee, but some offer a free basic version (e.g., Epsilon developed at Indiana University-Purdue University Indianapolis).

4g Multimodal composition

As new technologies emerge, new ways of writing have been designated as “multimodal.” Multimodal practices encompass multiple modes of communication, including linguistic, visual, spatial, gestural, and aural ways of making meaning.

Multimodal compositions may be multimedia texts (born-digital compositions including image, animation, sound, as well as text), but they may also employ multiple modes in concrete form, such as the arrangement of physical objects, paintings, and analog sound recordings, and exhibit spaces. Multimodal compositions may also incorporate networking technologies, such as social networking

sites (*Facebook*, *MySpace*), social bookmarking sites (*Del.icio.us*, *Diigo*), SMS/texting applications (*Twitter*), content aggregators (using RSS feeds), and file sharing sites (*Flickr*).

Such complicated composition requires you, the writer/designer, to have a clear idea of how to convey meaning in each mode. While multimodal composition may be fun and creative, it requires more preparation and research than the traditional print essay.

When designing a multimodal composition, remember to:

- address a specific audience with a specific purpose in mind
- organize your design around a primary controlling idea or metaphor
- provide transitions that guide the reader through the work
- make sure that you use all of your media (textual, architectural, visual, aural, or interactive) in accordance with the best practice for each type

Research: Finding and Evaluating Sources



- 5** How to Search for Information
- 6** How to Recognize a Scholarly Article
- 7** How to Evaluate Sources

Doing research involves looking for and collecting information on a topic in order to develop and refine your own views. When doing research for an academic paper, you gather information that you evaluate as valid, reliable, and relevant. Then you cite this source information in your paper.

No matter how many sources you find and use, your paper should still be *your* synthesis of the main issues you come across in your research. In the sciences, structuring of information is more important than the personal opinion of the writer. In the humanities, the writer is often more in evidence, presenting a point of view as well as sources. A good research paper is not simply a mindless compilation of sources. Rather, let your paper establish your place in the ongoing conversation about the topic. Let it present you in interaction with your topic and engaged with the ways in which others have addressed that topic.

5

How to Search for Information

5a Finding source material and collecting primary data

Finding source material and generating it are two approaches to research, each providing support for a thesis. You may choose to find and read what others have written about your topic, or you can actively generate your own data, as scientists do when they conduct controlled experiments, administer surveys, or use other forms of primary data collection.

Research in the sciences and social sciences Field research can include firsthand ethnographic observations, questionnaires, surveys, and interviews. Generating your own source material to support a thesis can be valuable, but it requires careful guidance and planning. You need to set up a system for collecting relevant data, taking notes, and allowing for follow-up. Surveys and questionnaires, for instance, involve complex sampling, design, and data analysis. Ask your instructor for guidance.

Research in the humanities Unless you are experienced in the collection and analysis of primary data, your research should concentrate on primary sources and on reviewing the literature and using secondary data from, for example, critical works, biographies, published reports, and the census.

5b Finding print and online sources

Turn to the following for materials:

1. **Your college library**, providing
 - Electronic holdings (licensed databases, e-books), which are typically available via the Internet from anywhere
 - Physical holdings (reference works, printed books, bound journals, current periodicals, reports, microforms)
 - Reference librarians (who can often be contacted via e-mail and/or through “Ask-a-Librarian,” an Internet chat service providing 24/7 access)
 - Your college library Web site, the gateway to licensed resources on the Internet (not accessible via popular search engines like *Google*), also providing instruction on how best to use the various electronic services
2. **The Internet**: Web directories, online library catalogs, online newspapers, books and journals, informational Web sites
3. **Your instructor** and any lists of references you find in your course readings

Caution with online searching! Careful researchers can find a great deal of reliable information online. Be wary, however, of using only the most popular search engines. Here are some of the dangers:

- If you limit yourself to *Google* or another all-purpose search engine, you will miss out on accessing your library’s licensed databases with their full texts and abstracts of journal articles.
- Even if you do access the holdings of your library, you may miss good print sources by not leaving your desk. Books listed in catalogs and databases may be available only on your library shelves. Some older journal articles may be available only in microform.
- The ease of copying and pasting may lead to inadvertent plagiarism. Make sure your record-keeping and note-taking are meticulous to avoid even the suggestion of plagiarism. For more on this, see part 3.
- Web sites provide vast amounts of information, but much of it may be untested or unreliable. In the case of *Wikipedia*, posted information may be edited in ways that introduce errors. Be aware, too, that surfing the Web can often lead you into sites that are unsuitable for academic use. It is easy to get sidetracked. Evaluate all Web sites with great care (see 7a–7c).

On using *Wikipedia* *Wikipedia*, as with any encyclopedia, should only be used as a basic resource to help you begin your research; it is not itself an appropriate source for use in academic writing. In addition, your instructor may not recommend using it. Even *Wikipedia*'s founder, Jimmy Wales, has said, "You're in college; don't cite the encyclopedia" (*Chronicle of Higher Education*, 12 June, 2006).

5c Finding visual sources

Use visuals—tables and charts, photographs and other artwork—to illustrate and enhance a point or to present information clearly and economically. Images may also help you strengthen an argument (3e).

Several of the major search engines, including *Google*, *AltaVista*, and *Yahoo!*, offer specific image searches, and by using the advanced search forms there, you will be able to narrow your search to certain types of images, including those that are licensed for noncommercial use (which means you won't have to worry about copyright or whether to ask permission to use the image). Another useful source is *Flickr*, which provides access to a large number of amateur photos.

Searching for images can be frustrating because many "hits" may not interest you. It may be more productive to look for images at the Web sites where you find relevant textual information in the first place. Always be sure to record the URL of the images you use so you are able to cite them appropriately. Remember, every image on the Web has some sort of copyright status: you don't need to seek permission to use images in a college paper, but you do for wider publication.

5d Good starting points

General reference sources, in print or online Ask librarians for their recommendations of useful reference sources; bibliographies; indexes; and, when appropriate, serious informational Web sites. Encyclopedias (including *Wikipedia*), specialized dictionaries, bibliographies, and government documents will give you a sense of the field and the issues, but be sure to move beyond these starting points to more substantial sources.

Web directories Libraries, colleges, and other organizations provide valuable directories for researchers:

- *Research Quickstart* at the University of Minnesota, with lists of sources in many academic subjects, at <http://www.lib.umn.edu/site/subjects.phtml>

- *Michigan Electronic Library* (MeL), a Michigan U site at <<http://www.mel.org/>>
- *Internet Public Library*, formerly a Drexel U site, at <<http://www.ipl.org>>
- *INFOMINE*, a UC Riverside site, at <<http://infomine.ucr.edu>>
- *Voice of the Shuttle*, a UC Santa Barbara site, listing research sources in the humanities at <<http://vos.ucsb.edu>>
- *Library of Congress* at <<http://www.loc.gov>>, important for the listing of its own collections
- *The WWW Virtual Library* at <<http://vlib.org/Overview.html>>, providing a common access point to Web catalogs/directories maintained by different institutions across the world

Online library subscription databases Databases of published works are a good place to start your online searching. Material is best accessed by keyword searching (5e). Databases with both abstracts and full texts of scholarly articles (most of which are also available in print) include EBSCO's *Academic Search Elite*; *Readers' Guide to Periodical Literature*; *Expanded Academic ASAP*; *InfoTrac*; *JSTOR*; *OCLC FirstSearch*; *LexisNexis Academic*; *ERIC* (for education); *PsycINFO* (for psychology); *PAIS International* (for public affairs); *SAGE Sociology Collection*; *Art Index*; *Science Direct*; and *Web of Science*. In addition, some databases specialize in images (e.g., *ARTstor*) or quantitative statistics (e.g., *Social Explorer*).

Visit your college library's Web site to find out what is available at your school.

Online literary texts Complete works whose copyright has expired are available for downloading at, for example, *Project Bartleby*, *Project Gutenberg*, *Oxford Text Archive*, and *University of Virginia Electronic Text Center*.

NOTE: Once you have found a good source, make sure it will be readily available to you again for rereading, summarizing, discussing, and so on. See 8d for online sites that help with saving and organizing the sources you find.

5e Efficient keyword searching

Search engines, directories, and licensed databases use keyword searching. Databases also offer options of searching for author, title, subject, and other features.

**KEY POINTS****Tips on Using Search Engines**

1. Skip past the “sponsored links” that often appear at the very top of a *Google* result list (often against a shaded background, which may be hard to notice on some computer screens). These links, like the “sponsored links” that appear in the bar on the right, are paid for by advertisers. The appearance of a paid listing on your screen is no indication of either quality or popularity.
2. Though the exact methods commercial search engines use to find and rank sources are trade secrets, popularity (measured by how many links to the site exist and where they come from) plays a big role in determining the order in which sites are listed. Search engines do not assess the quality of a Web site’s content apart from maybe trying to filter out illegal or what is deemed “offensive” content. Make your search string as specific as possible to exercise greater control of what you get on the first page.
3. Although a search engine such as *Google* is useful for everyday Web searches, for your academic work, branch out: Use the Web directories listed in 5d and explore your library’s online databases, where no paid advertisements appear on the screen.

How to do efficient keyword searches for academic purposes

- **Know how your database or search engine works.** Use Search Tips or Help to learn how to conduct a search. (In *Google*, you need to scroll to the bottom of a page to find the Search Tips link.) Some systems search for any or all of the words you type in; others allow you to exclude search terms or look for alternatives.
- **Use Advanced Search features.** Advanced searches allow you to refine your search, specifying results that use all the keywords in any order, for example, or to look for specific file types or documents that were created within a particular time frame. Databases often provide a box to check so that you can limit your search to full-text articles or to articles that are “peer-reviewed” (found to contribute new and important knowledge and approved for publication by other scholars).

- **Use a wildcard character (* or ?) to expand your search.** In some search engines, the truncated search term *podiatr** will produce references to *podiatry*, *podiatrist*, and *podiatric*. (In Google, however, if you enter the term “podiatry,” Google will automatically search for “podiatrist” as well as “podiatry.”) Use wildcard characters early in your search because they cast a wide net—your goal is to develop specific keywords that will lead you to the most relevant sources.
- **Narrow a search by grouping words.** You can use quotation marks (or in some cases, parentheses) to group search terms into a phrase, a useful technique for finding titles, authors, and quotations.
- **Know how to expand or narrow a search.** Google and other search engines let you use signs such as + or – to include or prohibit a term, thereby expanding or narrowing your search. Many database searches operate on the Boolean principle; that is, they use the “operators” AND, OR, and NOT in combination with keywords to define what you want the search to include and exclude. Imagine that you want to find out how music can affect intelligence. A search for “music AND intelligence” (or “music + intelligence”) would find sources in the database that include both the word *music* and the word *intelligence*. A search for “music AND (intelligence OR learning)” would expand the search to include sources with both the word *music* and the word *intelligence* or the word *learning*. Some search engines let you use terms such as NEAR and ADJ (adjacent to) to find phrases close to each other in the searched text.
- **Be flexible.** If you don’t get good results, try using synonyms: In Google, for example, type a tilde (~) immediately before the search term, as in *~addiction*, to get results that include *substance abuse*. Or try a different search engine or database!

Searching for and finding appropriate and interesting sources can take time and ingenuity. Start your research well in advance of a deadline.

5f Getting the most out of Google

Google is by far the most popular search engine in the world. Google finds text, images, news, news archives, videos—and a great deal more. Students should use it with some caution, however. Google covers only a relatively limited number of the documents on the Web and it will not display results



KEY POINTS

What Google Can Do for You

- **Google Advanced Search** provides many options for tailoring your search to your precise needs.
- **Google Scholar**, an excellent resource for researchers, searches scholarly sources (such as research studies, dissertations, peer-reviewed papers) across many disciplines. You may also be able to customize the program to provide links to the full text of articles in your college library. Click on “Scholar Preferences” and enter the name of your library. You can then import local links into your bibliographical programs such as *EndNote* or *RefWorks*.
- **Google Alerts** will send you regular e-mail updates on *Google* results for your choice of topic, such as a current news story.
- **Google Book Search** helps you find books and provides details of the contents, even allowing you to search the full text of many books for specific content.
- **Google Docs** allows you to create or upload existing online materials, such as documents, presentations, and spreadsheets. Others can then access the material and make comments and changes. This is a useful tool for collaborative projects.
- **Google Earth** allows you to search for maps, detailed satellite images, and 3D images.
- **Google Notebook** allows you to take clippings from Web pages; save and organize them; and add your own notes, which will be clearly separated so that you know exactly what comes from the Web clip and what is yours. You can use this feature from any computer, and you can share your *Google* notebooks with others—another useful tool for collaborative projects.

that don't have a certain number of incoming links. *Google* also is unable to access many of the scholarly indexes that provide the best resources for scholarly work.

5g Research in your pajamas: How to use online alerts to get information to come to you

Not only can you find a vast amount of source material online; you can also arrange to be notified electronically

when materials on your specific topic become available. Just as *Google* provides alerts, Web sites and blogs provide RSS (Really Simple Syndication) Feeds notifying you of the latest news items, events, or Web discussions on a topic you specify and at the time interval you specify. In addition, several journal databases, such as those sponsored by EBSCO, SAGE, and CSA, will run a search on a topic as often as you specify, even daily, and alert you via e-mail to articles that meet the criteria you establish. These RSS feeds mean that you get full-text research articles without your having to remember to redo a search.

6 How to Recognize a Scholarly Article

6a Recognizing a scholarly article in print

A scholarly article is not something you are likely to find in a magazine in a dentist's office. A scholarly article does the following—the first point being the most important:

1. refers to the work of other scholars (look for in-text citations and a bibliographical list of works cited, footnotes, or endnotes)
2. names the author and may describe the author's affiliation and credentials
3. includes notes, references, and/or a bibliography at the end
4. deals with a serious issue in depth
5. uses academic or technical language for informed readers

Scholarly articles generally do not appear in journals with colorful advertisements and eye-catching pictures. *Time*, *Newsweek*, and *The Economist* deal with some serious topics, but they are not scholarly. Note that a scholarly article may appear in a publication for the general population, such as *Psychology Today*. See Source Shot 2 on page 85 for an example of a table of contents from a scholarly journal.

6b Recognizing a scholarly article online

Online articles in databases in HTML format do not always provide the immediate signals of color, illustrations, and advertisements that identify nonscholarly work in print publications—in fact, many online scholarly journals use color and illustration in ways that are economically prohibitive in print journals. If given the option, always use

the PDF version. Otherwise, examine HTML articles with care, using the following guidelines:

- Always scroll to the end of the article or look for a link to a reference or works-cited page to look for a list of references.
- Follow links from the author's name to find a résumé and more information.
- In *Google Scholar*, use the author's name as a search term to see publications and citations by others (see 5f for more on getting the most out of *Google*).
- Examine the online article just as you would a print article. In addition, do a search for the title of the periodical in which the article appears to find out that periodical's purpose and its requirements for publication.

7

How to Evaluate Sources

7a Evaluating works originating in print

Before taking detailed notes from a print source, make sure it addresses your research question. Then use the following guidelines to assess its usefulness.

A book

- Check the date of publication, notes about the author, table of contents, and index.
- Skim the preface, introduction, chapter headings, and summaries to get an idea of the information contained in the book and of its theoretical basis and perspective.
- Do not waste time on a book that deals only tangentially with your topic or is not important to your subject. If your subject is a contemporary topic, do not take detailed notes from a book more than ten years old (unless your purpose is to discuss and critique its perspective).

An article

- Check the date of publication and the currency of the views expressed.
- Evaluate the type of periodical the article appears in—is it popular or is it scholarly? (See more on this in 6a and 6b.)
- Avoid periodicals devoted to gossip, advertising, or propaganda.
- Note any information given about the author or about the stated purpose of the publication. Is the article

likely to contain an unbiased examination of any controversial issues? Look up the author in *Google* for more information.

7b Evaluating online sources

Online searching will vastly increase the quantity of sources you are likely to find on your topic. However, be careful not to let quantity take precedence over quality. Only sources that are credible, detailed, relevant, and timely are worth using.

Conventional library sources made available online

Subscription database providers such as LexisNexis, EBSCO, and Gale Group provide the full texts of articles published since 1980 in a variety of newspapers and print periodicals. For some journals, issues going back to the early 1900s are now available, though you may have to use more than one database, such as *SocINDEX with Full Text* and *JSTOR*. Check your library's Web site for information on finding older print journals online.

For these conventional library sources, use the criteria for evaluating print works (7a), and remember to record any print publication information that appears on the screen, as well as the database information. Make sure that any electronic version of a literary book is based on a reliable, authoritative edition of the text. Usually, you can assume that scholarly sources in databases sponsored by professional institutions or government agencies—*ERIC* for education, for instance—are reliable, but other items (e.g., newspaper articles) are not necessarily of high quality. Always corroborate information given in a media source.

Postings found in e-mail discussion lists, blogs, and wikis

Discussion list postings, blogs, and wiki entries (addition to or editing of a Web text appearing in a wiki) will often appear in a list of a search engine's findings. Many professionally moderated lists and other targeted discussion lists and professional blogs can be useful sources of information, though quality can vary considerably. Treat postings in e-mail bulletin boards, newsgroups, personal blogs, or synchronous communications such as IMs and chat rooms with caution.

Web sites The Web can, of course, be a useful, exciting, and up-to-date research tool, helping you find valuable information with just a few clicks. Always remember, though, that anyone can establish a site and “publish” anything. Use the following Key Points box to help you assess the reliability of a Web site.

**KEY POINTS****Developing Your Junk Antennae: How to Evaluate Web Sites**

1. **Scrutinize the domain name of the URL.** Generally, institutionally sponsored .gov and .edu addresses are reliable (but see item 2 below). With .com and .org sources, always assess whether the source is providing factual information or advocating a specific point of view.
2. **Assess the originator of an .edu source.** Not all postings on an .edu site are sponsored by the institution. A tilde (~) followed by a name in the URL indicates an independent posting by an individual. Follow up by finding out what else the individual has published.
3. **Determine the author, and discover what you can about him or her.** Look for a list of credentials, a home page, a résumé, or Web publications. You may need to follow links to find the information. In *Google* or *Google Scholar*, use the author's name as a search term to see what the author has published on the Internet or who has cited the author. When no individual is named as an author, look for an organization, agency, or business that sponsors the site. Do not confuse the Web site manager with the author of the information.
4. **Check the “about” page or the home page.** These pages often provide more information about the author, the sponsor, and the purpose of the site. For instance, does the site want to persuade, convert, or sell? If you have reached a page via a search engine and you don't see a site name, delete the elements of the URL in stages back to each single slash, and click to see which part of the site you access.
5. **Evaluate the quality of the writing.** A Web page filled with spelling and grammatical errors should not inspire confidence. If the language has not been checked, the ideas probably have not been given much time and thought either.

6. **Follow the links.** See whether the links in a site take you to authoritative sources. If the links no longer work, the home page with the links has not been updated in a while—not a good sign.
7. **Determine whether the site is well managed.** A well-managed site will have recent updates, clear organization, and up-to-date links. It will offer easy ways for you to communicate with the site's sponsor or the author of a document.
8. **Corroborate information.** Try to find the same information on another reliable site. If you find contradictory information, beware.

7c Basic information to look for on a Web site

Once you have determined that a source is useful for your research, read it thoroughly to find the information (as much of it as possible) for your working bibliography and/or for documenting the source in your paper. You may need to dig deep into the clutter of many sites to find the information you need. Sometimes the information you need will be available from the “Page Info” option in your browser, and sometimes the page's source code contains useful information. However, a high-quality site should provide the information you need without requiring quite so much detective work.


The images on page 46 show a screenshot and a browser printout of a Web site containing an authored document. Look for and record the following information:

- **Name(s) of author(s)** Collect this information if the site contains an authored document.
- **Title of a document or page on a Web site**
- **Web site title**
- **Date of posting and any print publication information** The article shown here was not published in print.
- **Note the page numbers of a document** only if it is a PDF document or if the document appeared previously in print. If there are paragraph numbers, section heads, or other division markers instead of page numbers, note them.
- **Web site sponsor/publisher/owner** This information may appear on the last page of the site and may be the same as the Web site title.

- **Your date of access and the URL** Because Web sites come and go and often change, always print or save any page that provides important information and/or is likely to change its content. Set your browser to print out a copy of the site with the complete URL with no ellipsis dots (. . .) in the middle. A printout will also include your date of access on each page.
- **The DOI (digital object identifier) of the article** This permanent identifying number is usually found close to the copyright notice on the first page of an electronic journal article. You can also find it on the article's database landing page, which lists format and cataloging information. **NOTE:** DOIs are not used in MLA citations.

If you have difficulty finding some of the information, record whatever you can find—or if you find only minimal information, try to find a different site.

First Page of Site

	NATIONAL COUNCIL ON DISABILITY	Title of Web site
Enter a search topic <input type="text"/> <input type="button" value="Search"/>		
What's New Members and Newsletter Sign Up for Publications and Publications for Quarterly Meetings Disability Current Issues	<div data-bbox="502 1208 787 1270"> National Council on Disability 32 Years of Disability Policy Leadership 1978 - 2010 </div> <div data-bbox="269 1246 896 1320"> Title of document Living, Learning, & Earning Forums </div> <div data-bbox="269 1333 683 1370"> Statement by Jonathan Young, NCD Chairman Author </div> <p>As we approach the 20th Anniversary of the Americans with Disabilities Act, it is my profound honor and privilege to serve as the National Council on Disability's Chairman.</p> <p>I assume this responsibility understanding full well that the challenges ahead are enormous. Disability issues can no longer be viewed as side issues. Some of our greatest challenges in ensuring long-term fiscal stability depend on providing people with disabilities meaningful opportunities to contribute to our collective well-being. Solutions will not come easily. I, and my fellow Members, are committed to continuing the history of valuable work of the National Council on Disability (NCD) and will work diligently to find and implement solutions to the current challenges confronting the disability community.</p> <p>My primary objective is to build a solid foundation for NCD to carry its work into the future and that means being able to COORDINATE and COLLABORATE effectively across the Federal Government, with state and local governments, and with a variety of stakeholders within the disability community. We are at a critical juncture. There is no longer any mystery about the broad policy objectives for people with disabilities. The important uncertainties regard concrete and actionable steps toward implementing our policy objectives. Absent effective leadership and coordination, we will continue to fall short both in improving the lives of people with disabilities and in stabilizing our nation's fiscal health.</p> <p>To be an effective agent in coordination and collaboration, NCD must actively ENGAGE with the community.</p>	

Browser Printout: Top and Bottom of Web Page

Sponsor	National Council on Disability	Date of access
URL	http://www.ncd.gov/	11/10/10

Save as many of the indicated items of information you can find on a Web site. You will then be able to cite the source in different documentation styles to fit your paper. Four are shown here:

MLA style

Young, Jonathan. "Living, Learning, and Earning Forums."

National Council on Disability. Natl. Council on
Disability, 9 Nov. 2010. Web. 10 Nov. 2010.

NOTE: MLA no longer recommends the inclusion of URLs (Web addresses) in the works-cited entries. However, you should include URLs when the reader probably cannot find the sources without them or if your instructor requires them.

APA style

Young, J. (2010). Living, learning, and earning forums.

Retrieved from National Council on Disability website:
<http://www.ncd.gov>.

A note in Chicago style

9. Jonathan Young, "Living, Learning, and Earning Forums," National Council on Disability, November 9, 2010,
<http://www.ncd.gov>.

CSE style

1. Young J. Living, learning, and earning forums [Internet].
National Council on Disability [NCD]; 2010 Nov 9 [cited
2010 Nov 10]. [about 3 screens]. Available from:
<http://www.ncd.gov>.



Using and Citing Sources: Writing without Plagiarizing



8 Citing Your Sources

9 How to Use and Integrate Source Material

Readers are impressed when you include in your writing references to what other writers have said on your topic. They know then that you are writing from an informed position, that you have thought long and hard, and that you have taken the time to find out the issues and views that experts see as important in their discussions. You have saved them work and earned their respect. Citing sources, quoting, and paraphrasing accurately are all essential in academic writing to avoid the serious charge of plagiarism (see 8c).

8

Citing Your Sources

Acknowledge the research you have done by accurately citing your sources: who said it, where, and when.

8a Why, what, and how to cite sources

Why you need to cite sources

- Citing your sources shows your readers that you have done your homework. You will earn respect for the depth and breadth of your research and for having worked hard to make your case.
- Citing responsible and recent sources lets your audience know that your arguments are both weighty and current.
- Citing sources draws your readers into the conversation about the issue and allows them to see you as engaged in the ongoing intellectual conversation. With full and accurate citations, they can follow up on the sources you used and learn more.
- Citing all sources fully and accurately is essential if you are to avoid even the suspicion of plagiarism.

What to cite Intentionally presenting another person's work as your own may be the most deceptive kind of plagiarism, but simply neglecting to acknowledge your sources because of sloppy research and writing practices has the same effect. In both cases, readers will not be able to discern which ideas are yours and which are not. Always provide full documentation of sources, with a citation in your text and an entry in your list of sources. The following Key Points box shows what you must always cite and indicates when citing is not necessary. If

you are in doubt about whether you need to cite a source, it is always safer to cite it.



KEY POINTS

Sources to Cite or Not to Cite

What to Cite

- exact words, even facts, from a source, enclosed in quotation marks
- somebody else's ideas and opinions, even if you restate them in your own words in a summary or paraphrase
- each sentence in a long paraphrase if it is not clear that all the sentences paraphrase the same source
- facts, theories, and statistics

What Not to Cite

- common knowledge, such as nursery rhymes and folktales handed down through the ages; information that is available from many sources, such as the dates of the Civil War and chronological events in the lives of public figures

How to cite sources Citing a source means letting readers know whose words or ideas you are quoting, summarizing, or paraphrasing; where and, in the case of Web sites, when you found the information; and when it was published or posted online. Systems of documentation vary in whether they ask initially for author and page number (MLA), or author and year of publication (APA), with a detailed list at the end of the paper of all the sources used. Other systems (*Chicago* and CSE) use numbering systems in the paper, with a listing of source details at the end. Follow the models in part 4 for the MLA, APA, and *Chicago* systems. See our Web site for CSE style.

How to cite visuals Visual sources must be cited just as written sources are. Provide a number and a source note for all tables and figures you include in your paper. In MLA style, put the visual close to the text it illustrates, with a credit line immediately beneath it. For APA papers, consult with your instructor. Some recommend including visuals within the text of a college paper; others adhere to APA style, with tables and figures placed at the end of the paper. See chapters 10 and 11 for student papers with visuals.

8b How to indicate the boundaries of a source citation

Naming an author or title in your text tells readers that you are citing ideas from a source, and citing a page number at the end of a summary or paraphrase lets them know where a citation ends:

Structuralism, Robert Scholes tells us, may now be seen as a reaction to modern alienation and despair (3).

—ROSS MURFIN, *CASE STUDIES IN CONTEMPORARY CRITICISM IN HAMLET*, 257

However, for one-page print articles and for Internet sources, a page citation is not necessary, which makes indicating where a source summary or paraphrase ends and your comments about the source begin harder to do. Convey the shift to readers by commenting on the source in a way that clearly announces a statement of your own views. Use expressions such as *it follows that*, *X's explanation shows that*, *as a result*, *evidently*, *obviously*, or *clearly* to signal the shift.

The following citation does not make clear when the writer has shifted from presenting her source's thoughts to expressing her own:

According to a Sony Web site, *Mozart Makes You Smarter*, the company has decided to release a recording on the strength of research indicating that listening to Mozart improves IQ. The product shows the ingenuity of commercial enterprise while taking the researchers' conclusions in new directions.

Do both sentences refer to material from the Web page, or only the first? In the revision, the source boundary is clearly indicated:

According to a Sony Web site, *Mozart Makes You Smarter*, the company has decided to release a recording on the strength of research indicating that listening to Mozart improves IQ. Clearly, Sony's plan demonstrates the ingenuity of commercial enterprise, but it cannot reflect what the researchers intended when they published their conclusions.

Another way to indicate the end of your citation is to include the name of the author or authors at the end of the citation:

For people who hate shopping, Web shopping may be the perfect solution. An article exploring the “holiday hell” of shopping reminds us that we get more choice from online vendors than we do when we browse at our local mall because the online sellers, unlike mall owners, do not have to rent space to display their goods (Jerome and Taylor). In addition, one can buy almost anything online, from CDs, cell phones, and books to cars and real estate.

Note that the citation has also been introduced (“An article exploring”) and the writer has indicated the shift to his own thoughts (“In addition”). See part 4, Documenting Sources, for complete instructions on documenting your sources.

8c How to avoid plagiarism

The word *plagiarize* is derived from the Latin verb meaning “to kidnap.” Kidnapping or stealing someone else’s words or ideas and presenting them as your own is a serious offense in academic culture and public life. The consequences of plagiarism can be severe, ranging from an F on a paper or in a course to expulsion from college. In the world outside academia, plagiarism can lead to lawsuits and ruined careers. Those are reasons enough to do your own work and learn to document your sources fully and correctly.

Plagiarism can take many forms, some far more serious than others, but all indicate the need for better record-keeping and note-taking, and more attention to the words and ideas that express what you have learned from your research.



KEY POINTS

The Seven Sins of Plagiarism

1. **Intentional grand larceny:** Presenting as your own work a whole essay bought from paper mills, “borrowed” or commissioned from a friend, intentionally copied and pasted from an online source, or otherwise obtained like a “takeout essay.”

(continued)

(continued)

2. **Premeditated shoplifting:** Taking passages from a book, article, or Web site and intentionally inserting them in your paper without indicating who wrote them or where you found the passages. This type of plagiarism differs from item 1 only because passages, not the whole paper, are copied.
 3. **Tinkering with the evidence:** Making a few word changes to source material and inserting the slightly altered version into your paper as if you wrote it, with no acknowledgment of the source. Minor changes are not enough to avoid charges of plagiarism.
 4. **Idea kidnapping:** Using ideas written by others (even if you do use your own words) and neglecting to cite the author and source of the ideas.
 5. **Unauthorized borrowing of private property:** Citing your source, but following its sentence structure and organization too closely or not indicating with quotation marks if and when you use any of your source's exact words.
 6. **Trespassing over boundaries:** Failing to indicate in your paper where ideas from a source end and your ideas take over.
 7. **Writing under the influence:** Being too tired, lazy, or disorganized, or facing an imminent deadline, and turning to any of the six previous sins in desperation or ignorance.
-

8d Keeping track of sources

The best method for avoiding plagiarism is to keep full and accurate records.

- **Keep a working bibliography.** Some options: Make a bibliography card (one for each source; use one side only). Save screens or printouts from a library catalog, database listing, or Web site. Use bibliographical software from your library as a research organizing tool (8e). For each source you read and plan to use, including reference works, record all the relevant information, and remember to record inclusive page numbers for all print sources and the date on which you access Web sites.
- **Make copies of print material.** Scan or photocopy complete journal or magazine articles and the periodical's

table of contents (which will provide the date and volume number); with book chapters, scan or photocopy the book's title page and copyright page. You will need this information for your list of works cited.

- **Make a copy of every Web source you may use.** Material you find online can be volatile, so make sure you save it: Always print a source, e-mail it to yourself, add it to your bibliographical software file (8e), or save it on a disk or thumb drive, making sure you use a special font to distinguish your own comments and notes from the material you have copied and saved.
- **Use the Bookmark or Favorites feature in your browser.** Save all the links to useful sites so that you can easily find them again. The Web site *del.icio.us* provides a useful bookmark manager—free—which you can use from any computer.
- **Record complete online document information and URL.** If you do not copy the whole site, record the name of the author, title, and date posted or updated, if available. Copy and paste to save the URL exactly on your hard drive or thumb drive, and note the date on which you accessed the online material.
- **Make use of Google Notebook.** With *Google Notebook*, you can save, organize, label, and comment on clippings from Web sites from any computer, at home or at school. In addition, *Google Notebook* provides different fonts, different type sizes, and highlighting in an obvious place on the screen so that you can make sure you differentiate the words of the source from your own words.
- **Make notes to yourself.** Relate what you read to your paper topic. Give each note a heading.
- **Distinguish exact quotations from summaries and paraphrases (9b–9c).** Record all exact page numbers for print works and PDF documents or section headings of a document in Web (HTML) format.

8e How bibliographical software, databases, and *Word 2010* can help

Bibliographical software When you are asked to write research papers, you may find that your college library owns special software tools (such as *EndNote* or *Ref Works*) to help you search databases, store the results of your database searches, organize your research, insert citations while you write, and prepare a bibliography in one of many styles available.



KEY POINTS

What Bibliographical Software Can Do

- It can provide a way for you to record and easily save citations for sources you find in online databases.
- It will automatically create a bibliographical list or endnotes either in “CWYW” (cite while you write) mode or after completion of your text.
- It can prepare these lists in a variety of documentation styles, including those commonly required in college courses and covered in this handbook: MLA, APA, and *Chicago*. In fact, *EndNote* claims to offer 3,000 styles, more than enough for anyone.
- It does a lot, but not everything! Take the time to learn the program. Using these programs requires a considerable initial investment of time and patience, but the investment will pay off eventually by making citations in research papers much easier to manage. Read the software documentation and consult the Help menu whenever you need to.
- It needs to be supplemented by your informed knowledge of the documentation system you are using. Do not let the program take over *all* the chores of recording the results of your research, inserting your citations, and preparing your list of works cited. You still need to be able to check citations for general accuracy and completeness, fix glitches, insert your anchors and hyperlinks in online papers, and handle the occasional abstruse reference yourself.

If you have no library access to *EndNote* or *Ref Works* or similar licensed software, you can sign up for a free service such as *Connotea* or *Zotero* (only for *Firefox*). *Zotero* especially is recommended by many as a reason to switch to the *Firefox* browser because it, too, allows you to “cite while you write” and lets you file and keep citations and some texts of academic papers and articles in your own personal file on the Web.

Databases Several database screens, such as the heading of those sponsored by EBSCO, shown here, include useful features for writers of research papers. The arrows point out two useful features.



From the Citation screen for an article, clicking on the third icon from the right (“Cite This Article”) will take you to a screen that shows you how to cite the article in several documentation styles, including AMA, APA, *Chicago*, and MLA. The second icon from the right allows you to save citations in a file for export to *EndNote*, *RefWorks*, and other bibliographical software.

Word 2010 In *Word 2010*, you can keep a master list of the sources you consult, and then Word will prepare and insert a citation in your paper for the sources you actually cite (in the style you choose). It will also construct a list of all the sources that you have used in your bibliography.

9 How to Use and Integrate Source Material

9a Driving the organization with ideas, not sources

Large amounts of information and a long list of sources are no substitute for what you contribute to the discussion of an issue. Let your ideas, not your sources, drive your paper. Resist the temptation to organize your paper in the following way:

1. Herbert makes these points
2. Hertzberg makes these points
3. Collins makes these points
4. Krauthammer and Will make these points in opposition
5. Here's what I think

Such an organization is driven by your sources, with the bulk of the paper a stringing together of the views of Herbert, Hertzberg, and the rest. Instead, synthesize the information and let your points of supporting evidence determine the organization.

1. First point of support: what ideas I have to support my claim and what evidence Hertzberg and Collins provide
2. Second point of support: what ideas I have to support my claim and what evidence Collins and Herbert provide

3. Third point of support: what ideas I have to support my claim and what evidence Hertzberg provides
4. Opposing viewpoints of Krauthammer and Will
5. Common ground and refutation of those viewpoints
6. Synthesis

9b Summarizing and paraphrasing

Summaries are useful for giving readers basic information about the work you are discussing. A **summary** presents, briefly and in your own words and sentences, the main idea of a source.

Excerpt from the original one-page article source

Summer is the season of culture shock in the working world, when the old guard comes face to face with a next wave of newcomers, and the result is something like lost tribes encountering explorers for the first time.

Add to this the favorite fact of human resource managers everywhere: this is the first time in history that four generations—those who lived through World War II, Baby Boomers, Generation X and Generation Y—are together in the workplace.

Managers tell stories of summer associates who come to meetings with midribs exposed, baring a belly ring; of interns who walk through the halls engaged with iPods; of new hires who explain they need Fridays off because their boyfriends get Fridays off and they have a share in a beach house.

—LISA BELKIN, “WHEN WHIPPERSNAPPERS
AND GEEZERS COLLIDE,” *NEW YORK TIMES*,
26 JULY 2007, LATE ED.: G2.

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Summary

Lisa Belkin points out that summer jobs for young people expose older managers to behavior they regard as unusual, even shocking.

However, note that no page number is needed here or in the in-text citations below as the article is only one page long and the page number will appear in list of works cited.

A **paraphrase** presents the details of the author’s argument and logic. It is similar in length to the original material, but both paraphrases and summaries *avoid plagiarism*

by not using the author's exact words or sentence structure. If you keep the source out of sight as you write a summary or a paraphrase, you will not be tempted to use any of the sentence patterns or phrases of the original. Even if you are careful to cite your source, your writing may still be regarded as plagiarized if your paraphrase or summary resembles the original too closely in wording or sentence structure. You can use common words and expressions without quotation marks, but if you use longer or more unusual expressions from the source, always enclose them in quotation marks.

Paraphrase too similar to the original (similarities are highlighted)

Lisa Belkin describes the summer culture shock of the work world when the old timers see the generation Y newcomers as creatures they encounter for the first time. Summer interns shock managers by exposing their midriffs, listening to iPods, and wanting to take Fridays off to go to the beach.

Revised paraphrase

A clash in the workplace occurs when new young summer interns surprise—and shock—the managers with their behavior. They wear informal, even revealing clothes, listen to music through headphones, and ask for time off to be with friends (Belkin).

9c Quoting

Deciding what and when to quote Quote sparingly and only when the original words succinctly express the exact point you want to make. Ask yourself: Which point of mine does the quotation illustrate? Why am I considering quoting this particular passage rather than paraphrasing it? What do I need to tell my readers about the author of the quotation?

Quoting the exact words of the original Any words you use from a source must be included in quotation marks and quoted exactly as they appear in the original, with the same punctuation marks and capital letters. Include a page number for an article more than one page long.

Not exact

Belkin describes how “oldtimers at work act like tribes seeing explorers for the first time” when the summer interns arrive.

Exact

When managers see the new summer interns, Belkin reports, they act like “lost tribes encountering explorers for the first time.”

Omitting words in the middle of a quotation If you omit as irrelevant to your purpose any words or passages from the middle of a quotation, use the ellipsis mark (three dots separated by spaces). If you omit the end of the source’s sentence at the end of your own sentence, use three ellipses and put the sentence period after the citation in parentheses.

Belkin makes the point that “summer is the season . . . when the old guard comes face to face with a next wave of newcomers . . .”

Use three dots after a period if you omit one or more complete sentences.

Adding or changing words If you add any comments or explanations in your own words or if you change a word or capitalization of the original to fit it grammatically into your sentence, enclose the added or changed material in square brackets. However, do not overuse this strategy.

Belkin’s article shows summer interns as irresponsibly “explain[ing] they need Fridays off” because they “have a share in a beach house.”

Quoting longer passages If you quote more than three lines of poetry or four typed lines of prose, do not use quotation marks. Instead, indent the quotation one inch (ten spaces) from the left margin in MLA style (shown below) or five spaces for APA style. Double-space throughout. Do not indent from the right margin. Establish the context for a long quotation and name its author in your introductory statement. Include a page number for a print article longer than one page.

Belkin’s account of the clash between older managers and the brand-new summer interns gives examples of workplace culture shock:

Managers tell stories of summer associates who come to meetings with midriffs exposed, baring a belly ring; of interns who walk through

the halls engaged with iPods; of new hires who explain they need Fridays off because their boyfriends get Fridays off and they have a share in a beach house.

NOTE: With a long indented quotation followed by a cited page number, the period should go before the parenthetical citation, not after it.

Avoiding a string of quotations Use quotations, especially long ones, sparingly and only when they help you make a good argument. Readers want to read your analysis of your sources and the conclusions you draw from your research, not a collection of passages from other writers. Quotations should not appear in a string, one after the other. If they do, your readers will wonder what purpose the quotations serve and will search for your voice in the paper.

9d Introducing and integrating source citations

Quotations, summaries, and paraphrases should be introduced and integrated into the flow of your writing. They should not just pop up with no lead-in.

Source not introduced and integrated

Summer interns can make life difficult. Managers are “like lost tribes encountering explorers for the first time” (Belkin).

Source introduced and integrated

In an article about summer interns in the workplace, journalist Lisa Belkin describes managers as being “like lost tribes encountering explorers for the first time.”

Naming the author (Modern Language Association style) If you quote, paraphrase, or summarize a section of another work, introduce the reference by providing, in an introductory phrase, the author’s full name and a brief mention of his or her expertise or credentials, as in the example above. For subsequent citations in parentheses, the last name with a page number is sufficient.

Varying the introductory phrase The introductory verbs *say* and *write* are clear and direct. Occasionally, use one of the following verbs to express subtle shades of meaning: *acknowledge*, *agree*, *argue*, *ask*, *assert*, *believe*, *claim*, *comment*, *contend*, *declare*, *deny*, *emphasize*, *explain*, *insist*, *note*, *point out*, *propose*, *speculate*, or *suggest*.



PART FOUR

Documenting Sources



- 10** MLA Style
- 11** APA Style
- 12** *Chicago* Style

10

MLA Style

At a Glance: Index of MLA Style Features**10a Basic features of MLA style 67****10b How to cite sources in your paper 69****Citing a work with individual author or authors 69**

- A. One author named in your text 69
- B. Author cited in parentheses 70
- C. Work written by more than one author 70
- D. Work by author with more than one work cited 70
- E. Two authors with same last name 71
- F. Author of work in an edited anthology 71
- G. Indirect source (author quoted in another source) 71
- H. More than one work in one citation 71

Citing a work with no individual author named 71

- I. Corporation, government agency, or organization as author 71
- J. No author or editor named 72
- K. Unauthored entry in dictionary or encyclopedia 72

Citing a work with page numbers not available or relevant 72

- L. Reference to an entire work 72
- M. Work only one page long 73
- N. Web and electronic sources with no page numbers 73

Citing multimedia and miscellaneous sources 73

- O. Multimedia or nonprint source 73
- P. Multivolume work 74
- Q. Lecture, speech, personal communication, interview 74
- R. Frequently studied literary works: fiction, poetry, and drama 74
- S. The Bible and other sacred texts 74
- T. Historical or legal document 75
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26. Review 84
27. Unsigned editorial or article 86
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37. Article in an online newspaper 89
38. Online book with a print source 89
39. Book published only online 90
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41. Poem published only online 90

- 42. Online review, editorial, or letter with a print source 90
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- 56. Cartoon or comic strip 94
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- 60. Television or radio program 95
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- 64. Interview (personal, published, broadcast, or online) 97
- 65. Lecture, reading, speech, or address 97
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Model Paper 2: A student's research paper, MLA style 98

When you refer to, comment on, paraphrase, or quote another author's material, you have to indicate that you have done so by inserting what is called a citation. In MLA style, you give the name of the author(s) and the page number(s) to indicate where you found the material. You can put the author's name in your own text to introduce the material, with the page number in parentheses at the end of the sentence; or, especially for a source you have cited previously, you can put both author and page

number (not separated by a comma) in parentheses at the end of the sentence in which you cite the material. Then, all more detailed information about your sources goes into a list of works cited at the end of your paper so that readers can themselves retrieve and read the same source.

Sections 10a–10h show you examples and variations on the basic principle of citation—for instance, what to do when no author is named or how to cite an online source that has no page numbers.

10a Basic features of MLA style

MLA (Modern Language Association) style for the humanities for undergraduates is most recently explained and illustrated in the *MLA Handbook for Writers of Research Papers* (7th ed., New York: MLA, 2009) and on the MLA Web site at <<http://www.mla.org>>.

NOTE: The main changes introduced for the works-cited list in the seventh edition of the *MLA Handbook* are:

- using italics in place of underlining for titles
- including an issue number (when available) as well as a volume number for all scholarly journal articles
- including the medium of publication or transmission in entries (such as *Web*, *Print*, *Film*, or *Radio*)
- not including URLs, except when a source may be difficult to find by using search terms



KEY POINTS

Handling Sources in MLA Style

1. In your paper, include this information for each source:

- the last name(s) of the author (or authors) either in your text or in parentheses—or the title (or a shortened form in the parentheses) if no author is known—after a quotation or paraphrase
- the page number(s) telling where the information is located (except when the source is online or only one page long), but do not include the word *page* or *pages* or the abbreviation *p.* or *pp.*
- Do not put a comma between the author's name or the title and the page numbers contained in parentheses

(continued)

(continued)

2. *At the end of your paper*, include a list, alphabetized by authors' last names or by title (if the author is not known), of all the sources you refer to in the paper. Begin the list on a new page and title it *Works Cited* (10c–10h).

Illustrations of the Basic Features

In-Text Citation

Entry in List of Works Cited

PRINT BOOK

Author in your text and page(s) in parentheses

The renowned scholar of language, David Crystal, has promoted the idea of "dialect democracy" (168).

Crystal, David. *The Stories of English*. Woodstock: Overlook, 2004. Print.

Author and page(s) in parentheses

A renowned scholar of language has promoted the idea of "dialect democracy" (Crystal 168).

PRINT ARTICLE

Author in your text and page(s) in parentheses

If indeed "anything goes" in art, Barry Gewen is right to question the role of an art critic (29).

Gewen, Barry. "State of the Art." *New York Times* 11 Dec. 2005, early ed., Book Review sec.: 28-32. Print.

Author and page(s) in parentheses

If indeed "anything goes" in art, the role of an art critic can be questioned (Gwen 29).

WEB DOCUMENT

Author named in text

According to James Ledbetter of *Slate* magazine, the number of people who are texting while driving is increasing significantly every year.

Ledbetter, James. "Don't Write Off Texting-While-Driving Bans." *Human Nature: Science, Technology, and Life*. *Slate*. Washington Post. Newsweek Interactive, 29 Sept. 2010. Web. 1 Oct. 2010.

NOTE: Use endnotes (at the end of the paper) or footnotes (at the bottom of each page or at the end of each chapter) only for supplementary comments and additional information, not for regular source citations.¹ Number information notes consecutively in your text by placing a raised (superscript) numeral after the referenced material, as in the previous sentence. Indent the first line of each numbered note and place the number and a period before the note content. The footnote example at the bottom of this page refers to the superscript number above.

10b How to cite sources in your paper (MLA)

You can get a great deal of help with the automatic “cite while you write” (CWYW) feature offered in bibliographic software programs such as *EndNote* and *RefWorks*. See 8e on the value of learning to use these programs, which are often offered by college libraries.

Citing a work with individual author or authors (MLA)

A. One author quoted or mentioned in your text For the first mention of an author, use the full name and any relevant credentials. After that, use only the last name. Generally, use the present tense to cite an author. See 10d; item 1, for this source in a works-cited list.

_____**author and credentials**_____
National Book Award winner Paul Fussell points out that even people in low-paying jobs show “all but universal pride in a uniform of any kind” (5).—**page number**

When a quotation includes a question mark or an exclamation point, use an additional period only if you provide a parenthetical citation.

Fussell reminds us of our equating uniforms with seriousness of purpose when he begins a chapter by asking, “Would you get on an airplane with two pilots who are wearing cut-off jeans?” (85).

For a quotation longer than four lines, see 9c.

1. MLA allows you to make comments about your sources in endnotes and footnotes.

B. Author cited in parentheses As an alternative to naming the author in your text, especially if you have referred to the author previously or if you are citing statistics, simply include the author's last name before the page number within the final parentheses, with no comma between them.

The army retreated from Boston in disarray, making the victors realize that they had defeated "the greatest military power on earth" (McCullough 76).

author and page number

Note that with a long indented quotation, when no quotation marks are necessary, the final period comes before the citation within parentheses. See 9c, page 60.

C. Work written by more than one author For a work with two or three authors, include all the names, either in your text sentence or in parentheses.

(Lakoff and Johnson 42).

(Baumol, Litan, and Schramm 226-28).

For a work with four or more authors, you may use only the first author's last name followed by *et al.* (the Latin words *et alii* mean *and others*), or you may list all of the authors. See 10d, item 2, for how to list a work with several authors in a works-cited list.

D. Work by author with more than one work cited Include the author and title of the work in your introductory text.

Alice Walker, in her book *In Search of Our Mothers' Gardens*, describes learning about Flannery O'Connor (43-59).

If you do not mention the author in your text, include in your parenthetical reference the author's last name, followed by a comma; an abbreviated form of the title, not followed by a comma; and the page number.

O'Connor's house still stands and is looked after by a caretaker (Walker, *In Search* 57).

To list more than one work by the same author in your works-cited list, see item 3 in the Key Points box in 10c on page 76.

E. Two authors with the same last name Include each author's first initial, or if the initials are the same, include the whole first name.

A writer can be seen as both "author" and "secretary," and the two roles can be seen as competitive (F. Smith 19).

F. Author of work in an edited anthology Cite the author of the included or reprinted work and the page numbers of the work included in the anthology. Mention the editor of the anthology only in the entry in the works-cited list (as shown in 10d, items 14 and 15).

Des Pres asserts that "heroism is not necessarily a romantic notion" (20).

G. Indirect source (author quoted in another source) Use *qtd. in* (for *quoted in*) in your parenthetical citation, followed by the last name of the author of the source in which you find the quotation (the indirect source) and the page number if it is a print source. List the indirect source in your list of works cited. In the following example, the indirect source, *Douthat*, not *Mansfield*, would be included in the list of works cited. See 10e, item 23.

Harvey Mansfield of Harvard University has attributed grade inflation to "the prevalence in American education of the notion of self-esteem" (qtd. in Douthat 96).

H. More than one work in one citation Include all the citations, separated by semicolons. Avoid making the list too long.

The links between a name and ancestry have occupied many writers and researchers (Waters 65; Antin 188).

If sources refer to different parts of your sentence, cite each one after the point it supports.

Citing a work with no individual author named (MLA)

I. Corporation, government agency, or organization as author See 7c for help with finding the author of a Web site. When you use material authored not by an individual but by a corporation, government agency, or organization, cite the organization as the author, making sure it corresponds with the alphabetized entry in your works-cited list (shown in 10d, item 5 and 10g, item 47). Use the complete name in

your text or a shortened form in parentheses. The following examples cite a Web site, so page numbers are not included.

^{full name}
The United States Department of Education has projected an increase in college enrollment of 11% between 2003 and 2013.

An increase in college enrollment of 11% between 2003 and 2013 has been projected (^{short name}US Dept. of Educ.).

J. No author or editor named If no author or editor is named for a source, refer to the book title (italicized), article or Web page title (within quotation marks), or name of the Web site (italicized). Within a parenthetical citation, shorten the title and begin with the first word alphabetized in the works-cited list (see 10d, item 6).

According to *The Chicago Manual of Style*, rules for writers are not meant “to foreclose breaking or bending rules” when necessary (xii).

Writers should not be afraid of “breaking or bending” usage rules when necessary (*Chicago* xii).

If you need help with reading a Web site to determine its author, see 7c.

K. Unauthored entry in dictionary or encyclopedia For an unsigned entry, give the title of the entry; a page number is not necessary for an alphabetized work. Begin the entry in the works-cited list with the title of the alphabetized entry (see 10d, item 16).

Drypoint differs from etching in that it does not use acid (“Etching”).

Citing a work with page numbers not available or relevant (MLA)

L. Reference to an entire work and not to one specific idea or page Use the author’s name alone, with no page number.

Diaries tell about people’s everyday lives and the worlds they create (Mallon).

M. Work only one page long If a print article is only one page long, you may mention the author's name alone in your text, but be sure to include the page number in your works-cited list (10e, item 24). However, a page reference indicates where a citation ends, so you may prefer to include it in your text (see examples in 8b).

N. Web and electronic sources with no page numbers

Electronic database material and Web sources, which appear on a screen, have no stable page numbers that apply across systems or when printed unless you access them in PDF (portable document format) files. If your source on the screen includes no visible numbered pages or numbered paragraphs, provide only the author's name or the title if no author is named. With no page number to indicate where your citation ends, be careful to define where the citation ends and your commentary takes over (see 8b).

Science writer Stephen Hart describes how researchers Edward Taub and Thomas Ebert conclude that for musicians, practicing "remaps the brain."

Provide page or paragraph numbers only if they appear on the screen as part of the document, and indicate the total number of paragraphs in your works-cited list (as in 10g, item 35).

Hatchuel discusses how film editing "can change points of view and turn objectivity into subjectivity" (par. 6).

You may also locate the information according to an internal heading of the document, such as *introduction*, *chapter*, or *section*. You may write out the name of a division or abbreviate it (*sec. 9*).

Citing multimedia and miscellaneous sources (MLA)

O. Multimedia or nonprint source For radio or TV programs, interviews, live performances, films, computer software, recordings, works of art, or other nonprint sources, include only the author (or producer, actor, director, and so on) or title. Make sure your text reference corresponds to the first element of the information you provide in your works-cited list; in the following example, *Shaw* is the actor Fiona Shaw. See 10h, item 62.

It takes an extraordinary actor to keep an audience enthralled even when buried up to the neck (Shaw).

P. Multivolume work Indicate the volume number, followed by a colon, a space, and the page number (Richardson 1: 25). Give the total number of volumes in your works-cited list (10d, item 10).

Q. Lecture, speech, personal communication, or interview Give the name of the person delivering the communication. In your works-cited list, state the type of communication after the author's name (10g, item 53, and 10h, item 66).

According to Roberta Bernstein, professor of art history at the University at Albany, the most challenging thing about contemporary art is understanding that it is meant to be challenging. This may mean that the artist wants to make us uncomfortable with our familiar ideas or present us with reconceived notions of beauty.

R. Frequently studied literary works: fiction, poetry, and drama For a short story or novel with no divisions or chapters, simply give the author's name and page number. For other works, particularly classic works appearing in many editions, using the following guidelines will allow readers to find your reference in any edition. In your works-cited list, include details about the edition you use.

For a novel: After the page number, add a semicolon and give a chapter or section number: (Twain 104; ch. 5).

For a poem: For the first reference, write *lines* and give line numbers, not page numbers: (lines 62-68). Omit the word *lines* in subsequent line references. See 30d and 30e for more on quoting poetry.

For classic poems such as *The Iliad* with divisions into books or parts: Give the book, canto, or part, followed by a period (with no space) and line numbers, not page numbers: (8.21-25).

Classic verse plays: Rather than page numbers, give act, scene, and line numbers, in Arabic numerals separated by periods. For classic works by Chaucer, Homer, Wordsworth, Shakespeare, and others, titles such as *A Midsummer Night's Dream* can be abbreviated in parentheses: (MND 1.1.133-36).

S. The Bible and other sacred texts Give book, chapter, and verse(s) in your text—Genesis 27.29—or abbreviate the book in a parenthetical citation (*New Jerusalem Bible*, Gen.

27.29). Give the edition of the Bible or other sacred text in your works-cited list, as in 10d, item 19.

T. Historical or legal document Cite any article and section number of a familiar historical document such as the Constitution (usually abbreviated and not in italics or quotation marks) in parentheses in your text (US Const., art. 2, sec. 4), with no entry in the works-cited list. Italicize the name of a court case (*Roe v. Wade*) in your text but not in your works-cited list. Do not italicize laws and acts in either place. List cases and acts in your works-cited list, as in 10h, item 67.

U. A long (block) quotation Indent a quotation of four or more lines one inch or ten spaces, without using quotation marks. See an example in 9c, page 60.

V. A footnote To cite a footnote in a source, give the page number (or in the case of a sacred text, the chapter and verse), followed by *n* or *nn* (*New Oxford Annotated Bible*, Gen. 35.1-4n).

10c How to set up an MLA list of works cited

The references you make in your text to sources are brief—usually only the author's last name and a page number—so they allow readers to continue reading without interruption. For complete information about the source, readers use the in-text citation as a guide to the full reference in your list of works cited.



KEY POINTS

Guidelines for MLA List of Works Cited

1. *What to list:* List only works you actually cited in the text of your paper, not works you read but did not mention, unless your instructor requires you to include all the works you consulted as well as those mentioned in your text.
2. *Format of the list:* Begin the list on a new numbered page after the last page of the paper or any endnotes. Center the heading (*Works Cited*) without quotation marks, underlining, or a period. Double-space throughout the list. Do not number the entries.

(continued)

(continued)

3. *What to put first in an entry (author or title)*: List works alphabetically by author's last name. For multiple authors, reverse the names of the first author only (10d, item 2). If the author is a corporation or organization, use that name (10d, item 5). List works with no stated author by the first main word of the title (10d, item 6 and 10e, item 27). For several works by one author, after the first entry, use three hyphens and a period in place of the author's name, listing the author's works alphabetically by title (see an example in Model Paper 2 on page 110).

4. *Indentation*: To help readers find an author's name and to clearly differentiate one entry from another, indent all lines of each entry—except the first—one-half inch (or five spaces). A word processor can provide these “hanging indents” (go to your Help menu).

NOTE: If you intend to publish on the Internet, it is often preferable to use no indentation at all; HTML does not support hanging indents well. Instead, follow each bibliographical entry with a line space. Consult your instructor about using this format.

5. *Periods*: Separate the main parts of each entry—author, title, publishing information—with a period followed by one space.

6. *Capitals*: Capitalize the first letter of the first and last words in titles and subtitles of books and articles and all other words except *a*, *an*, *the*, coordinating conjunctions, *to* in an infinitive, and prepositions (such as *in*, *to*, *for*, *with*, *without*, *against*).

7. *Italics for titles*: Italicize the titles of books; the names of journals, newspapers, and magazines; and the titles of Web sites, online databases, films, and other media, as shown in the examples in this section. Note that current MLA guidelines recommend italics rather than underlining.

8. *Page numbers*:

- Give inclusive page numbers for print articles and sections of books, with a hyphen rather than a dash between numbers: 146-54

- Do not use *p.* (or *pp.*) or the word *page* (or *pages*) before page numbers in any reference.
 - For citations of page numbers greater than 100 and sharing the same first number(s), use only the last two digits for the second number (for instance, 683-89, but 798-805).
 - For an unpaginated work, write *n. pag.*
 - Do not include page numbers for online works unless they are provided on the screen for an original print source. See 10f and 10g for more on page numbers in online sources.
9. *Abbreviations:* Use abbreviations for publishers' names; well-known religious and literary works; some common words in references, such as *fig.*, *assn.*, and *introd.*; countries (as in *Can.* or *UK*); and common terms such as *e.g.* and *i.e.* Use *n.d.* when no date of publication is given and *n.p.* when no publisher or no place of publication is given.
10. *Publication medium:* Always include the medium of publication, e.g., *Print*, *Web*, *Film*, *CD*, *Performance*, *MP3 file*, *Television*. See the examples in 10d-10h.

NOTE: Provide a URL only when a source may otherwise be difficult to locate or when your instructor asks for it. See examples in 10g, item 51.

10d Listing print books, parts of books, and pamphlets (MLA)

Find the necessary information for an entry on the title page of a book and on the copyright page. Use the most recent copyright date and list only the first city on the title page. Use a shortened form of the publisher's name; usually one word is sufficient: *Houghton*, not *Houghton Mifflin*; *Basic*, not *Basic Books*. For university presses, use the abbreviations *U* and *P* with no periods. End each entry with the word *Print*.

1. Book with one author Give name of author, last name first. Then give the title and any subtitle, italicized. Follow this with the city of publication, a colon, the name of the publisher in short form (using *UP* for university presses), a comma, the year of publication (often found only on the copyright page), and a period. Then give the medium of publication: *Print*. See Source Shot 1 on page 79.

2. Book with two or more authors Separate the names with commas. Reverse the order of the first author's name only.

Baumol, William J., Robert E. Litan, and Carl J. Schramm.

Good Capitalism, Bad Capitalism, and the Economics of Growth and Prosperity. New Haven: Yale UP, 2007. Print.

With four or more authors, either list all the names or use only the first author's name followed by *et al.* (Latin for *and others*).

3. Book with editor or editors Include the abbreviation *ed.* or *eds.* after the name(s).

Sebold, Alice, ed. *The Best American Short Stories 2009.*

Boston: Houghton, 2009. Print.

Treat a book with more than one editor as you would a book with more than one author.

4. Book with author and editor When an editor has prepared an author's work for publication, list the book under the author's name if you cite the author's work. Then, in your listing, include the name(s) of the editor or editors after the title, introduced by *Ed.* (*edited by*) for one or more editors.

Bishop, Elizabeth. *One Art: Letters.* Ed. Robert Giroux. New

York: Farrar, 1994. Print.

To cite a section written by the editor, such as an introduction or a note, begin with the name of the editor, followed by a label such as *Introduction*. Continue with the title and the word *By* followed by the author's name, and give the section's page numbers.

Giroux, Robert, ed. Introduction. *One Art: Letters.* By Elizabeth

Bishop. New York: Farrar, 1994. vii-xxii. Print.

See 10d, item 14, to cite a section written by neither the author nor the editor.

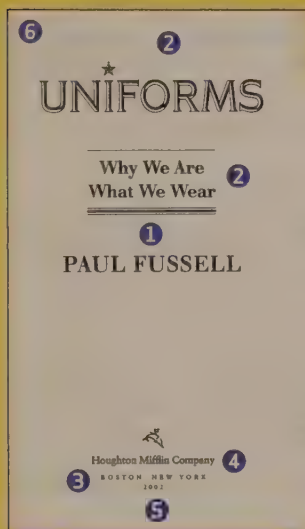
5. Book written by a corporation, organization, or government agency Alphabetize by the name of the corporate author or branch of government. If the publisher is the same as the author, include the name again as publisher.

SOURCE SHOT 1*

A Book with One Author (MLA)

- | | |
|-----------------------|-----------------------|
| 1 Author | 4 Publisher |
| 2 Title and subtitle | 5 Year of publication |
| 3 City of publication | 6 Medium |

Title Page of Print Book



Copyright Page

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Library of Congress Cataloging-in-Publication Data is available.
ISBN 0-618-06746-9

Printed in the United States of America

Book design by Victoria Hartman

QUM 10 9 8 7 6 5 4 3 2 1

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1 2
Fussell, Paul. *Uniforms: Why We Are What We Wear*.

3 4 5 6
Boston: Houghton, 2002. Print.

Hoover's. *Hoover's Handbook of World Business*. Austin: Hoover's, 2010. Print.

If no author is named for a government publication, begin the entry with the name of the federal, state, or local government, followed by the name of the agency.

United States. Natl. Commission on Terrorist Attacks upon the United States. *The 9/11 Commission Report*. New York: Norton, 2004. Print.

*From Paul Fussell, *Uniforms: Why We Are What We Wear* (Boston: Houghton Mifflin, 2002). Copyright 2002 by Paul Fussell.

6. Book or pamphlet with no author named Put the title first. Do not consider the words *A*, *An*, and *The* in alphabetizing the entries. The following entry would be alphabetized under *C*.

The Chicago Manual of Style. 16th ed. Chicago: U of Chicago P, 2010. Print.

7. Translated book After the title, include *Trans.* followed by the name of the translator, not in inverted order.

Saviano, Roberto. *Gomorra: A Personal Journey into the Violent International Empire of Naples' Organized Crime System*. Trans. Virginia Jewiss. New York: Farrar, 2008. Print.

8. Book not in first edition Give the edition number (*ed.*) after the title or the name of the editor (if there is one).

Raimes, Ann. *Keys for Writers*. 6th ed. Boston: Cengage, 2011. Print.

9. Republished book Give the original date of publication after the title. The reprint publication information and date should be followed by the medium of publication.

King, Stephen. *On Writing*. 2000. New York: Scribner, 2010. Print.

10. Multivolume work If you refer to more than one volume of a multivolume work, give the total number of volumes (*vols.*) after the title, editor's name, or edition and before the publication information.

Einstein, Albert. *Collected Papers of Albert Einstein*. 10 vols. Princeton: Princeton UP, 1987-2006. Print.

If you refer to only one volume, limit the information in the entry to that one volume (for example, *Vol. 3*).

11. Book in a series End the entry with the title of the series (using the abbreviation *ser.*) after the medium (*Print*).

Connor, Ulla. *Contrastive Rhetoric: Cross-Cultural Aspects of Second Language Writing*. New York: Cambridge UP, 1996. Print. Cambridge Applied Linguistics Ser.

Add any series number after the series name.

12. Book published under a publisher's imprint First state the name of the imprint (the publisher within a larger

publishing enterprise) and follow with the name of the larger publishing house, separated by a hyphen.

Atwood, Margaret. *Negotiation with the Dead: A Writer on Writing*. New York: Anchor-Doubleday, 2003. Print.

13. Foreword, preface, introduction, or afterword List the name of the author of the book element cited, followed by the name of the element, with no quotation marks. Give the title of the work; then use *By* to introduce the name of the author(s) of the book (first name first). After the publication information, give inclusive page numbers for the book element cited, and conclude with the medium of publication.

Remnick, David. Introduction. *Politics*. By Hendrik Hertzberg. New York: Penguin, 2004. xvii-xxiv. Print.

If the element has a title, put it in quotation marks before the description of the element.

14. One work in an anthology (original or reprinted) For a work included in an anthology, first list the author and title of the work. Follow this information with the title of the anthology, the name of the editor(s), the edition, publication information (place, publisher, date) for the anthology, the inclusive page numbers in the anthology where the work can be found, and the medium of publication.

Alvarez, Julia. "Grounds for Fiction." *The Riverside Reader*. Ed. Joseph Trimmer and Maxine Hairston. 9th ed. Boston: Houghton, 2008. 121-34. Print.

If the work in the anthology is a reprint of a previously published scholarly article, supply the complete information for both the original publication (placed first in the entry) and the reprint in the anthology (preceded by *Rpt. in*).

Gates, Henry Louis, Jr. "The Fire Last Time." *New Republic* 1 June 1992: 37-43. Rpt. in *Contemporary Literary Criticism*. Ed. Jeffrey W. Hunter. Vol. 127. Detroit: Gale, 2000. 113-19. Print.

15. More than one work in an anthology, cross-referenced If you refer to more than one work from the same anthology, list the anthology separately in a complete entry. Then cross-reference each work from the anthology in a separate entry containing the author's full name, the title of the work, the last name of the editor(s) of the

anthology, and the work's inclusive page numbers. Include the medium of publication only with the anthology entry.

Des Pres, Terrence. "Poetry and Politics." Gibbons 17-29.

Gibbons, Reginald, ed. *The Writer in Our World*. Boston:
Atlantic Monthly P, 1986. Print.

Walcott, Derek. "A Colonial's Eye View of America." Gibbons
73-77

16. Entry in a reference book For a well-known reference book, give only the edition number and the year of publication. When entries are arranged alphabetically, omit any volume and page numbers.

"Etching." *Columbia Encyclopedia*. 6th ed. 2000. Print.

17. Book title including a title Do not italicize a book title included in the italicized title of the work you list. (However, if the title of a short work, such as a poem or short story, is included, enclose it in quotation marks.)

Hays, Kevin L, ed. *The Critical Response to Herman Melville's
Moby Dick*. Westport: Greenwood, 1994. Print.

18. Illustrated book or graphic narrative If illustrations are part of a literary work, give *Illus.* and the illustrator's name after the title.

For collaborative graphic narratives, such as a graphic novel, use labels to indicate the roles of individuals (*writer*, *illus.*, *adapt.*, *trans.*, and so on). Begin your entry with the name of the person whose work you are emphasizing.

Pekar, Harvey, and Joyce Brabner, writers. *Our Cancer Year*.
Illus. Frank Stack. New York: Four Walls Eight Windows,
1994. Print.

19. The Bible and other sacred texts Give the usual bibliographical details for a book, including the name of an editor or translator. If the work is based on a specific version of the text, put that information at the end of the entry.

Enuma Elish. Ed. Leonard W. King. Escondido: Book Tree, 1998.
Print.

The Holy Bible. Peabody: Hendrickson, 2003. Print. King
James Vers.

The Koran. Trans. George Sale. London: Warne, n.d. Print.

(Use *n.d.* when no date is given.)

20. Dissertation Cite a published dissertation as you would a book, with place of publication, publisher, and date, but also include dissertation information after the title (for example, *Diss. U of California, 2010.*).

If the dissertation is published by University Microfilms International (UMI), italicize the title and after the dissertation information add *Ann Arbor: UMI* and the UMI publication date before the medium of publication.

Jerskey, Maria. *Writing Handbooks, English Language Learners, and the Selective Tradition*. Diss. New York U, 2006. Ann Arbor: UMI, 2006. Print.

For an unpublished dissertation, follow the title (in quotation marks) with *Diss.*, the degree-granting university and date, and the medium of publication.

Hidalgo, Stephen Paul. "Vietnam War Poetry: A Genre of Witness." Diss. U of Notre Dame, 1995. Print.

If you cite an abstract published in *Dissertation Abstracts International*, give the relevant volume number, issue number, year (in parentheses), item or page number, and medium of publication.

Hidalgo, Stephen Paul. "Vietnam War Poetry: A Genre of Witness." Diss. U of Notre Dame, 1995. *DAI* 56.8 (1995): item 0931A. Print.

10e Listing print articles in periodicals (MLA)

The conventions for listing articles differ according to the type of publication in which they appear: newspapers, popular magazines, or scholarly journals. For distinguishing scholarly journals from other periodicals, see 6a and 6b.

21. Article in a scholarly journal After the italicized journal title (not followed by a comma), give the volume number and issue number (if there is one), separated by a period; the year in parentheses, followed by a colon; the inclusive page numbers, separated by a hyphen; and the medium, *Print*. Repeat only the last two digits of the second page number. See Source Shot 2 on page 85.

22. Article in a scholarly journal with no volume number Include the issue number alone if no volume number is given.

23. Article in a magazine Do not include *The* in the name of a magazine: *Atlantic*, not *The Atlantic*. For a weekly or biweekly magazine, give the complete date (day, month, and year, in that order, with no commas between them), as in the second example below. For a monthly or bimonthly magazine, give only the month and year, as in the example by Pritchard below. (Source Shot 4 on page 127 shows the table of contents for this publication and how this article is cited in APA style.) In MLA style, do not include volume and issue numbers for magazines. If the article is on only one page, give that page number. If the article covers two or more consecutive pages, list inclusive page numbers. See 10e, item 25, for an article that skips pages.

Douthat, Ross. "The Truth about Harvard." *Atlantic* Mar. 2005: 95-99. Print.

Mead, Rebecca. "Adaptation." *New Yorker* 27 Sept. 2010: 44-49. Print.

Pritchard, Jonathan K. "How We Are Evolving." *Scientific American*. Oct. 2010: 40-47. Print.

24. Article in a newspaper After the newspaper title (omit the word *The*), give the date, followed by any edition (such as *late ed.*, *natl. ed.*) and a colon. For a newspaper that uses letters to designate sections, give the letter before the page number: A23. For numbered or named sections, as in Sunday editions, write, for example, sec. 2: 23. See an example on page 68. (Also see 10g, item 37, for the entry for the online version of the following article.)

Blakeslee, Sandra. "Monkey's Thoughts Propel Robot, a Step That May Help Humans." *New York Times* 15 Jan. 2008, late ed.: F3. Print.

25. Article that skips pages When a magazine or newspaper article does not appear on consecutive pages, give only the first page number followed by a plus sign. The following article by Sherman is on pages 28-33 and 91-92.

Sherman, Gabriel. "Chasing Fox." *New York* 11 Oct. 2010: 28+. Print.

26. Review Begin with the name of the reviewer and the title of the review article if these are available. After *Rev. of*, provide the title, a comma, the word *By*, and the author of

SOURCE SHOT 2*

Article in a Scholarly Journal (MLA)

- 1 Author
- 2 Title of article
- 3 Title of journal
- 4 Volume and issue number
- 5 Date of publication
- 6 Page span
- 7 Medium of publication (Print)

FOREIGN AFFAIRS



SEPTEMBER / OCTOBER 2010
VOLUME 89, NUMBER 5

Comments

Out of Order *Matthew Moten*

The ouster of General Stanley McChrystal for his disparaging comments about civilian leaders does not suggest that U.S. political-military relations are in crisis. But it should remind the military's highest officers of the need for, and the requirements of, appropriate professional behavior.

Smaller and Safer *Bruce Blair, Victor Esin, Matthew McKinzie, Valery Yarynich, and Pavel Zolotarev*

The proposed nuclear arms reductions in the New START treaty are sensible, but the United States and Russia can and should go much further. In the next round of negotiations, the two countries should pursue deep cuts in their stockpiles and agree on maintaining a lower level of launch readiness.

Essays

Beyond Moderates and Militants *Robert Malley and Peter Harling*

When it comes to the Middle East, U.S. policymakers tend to apply yesterday's solutions to today's problems. In doing so, they miss realistic chances to help reshape the region. President Barack Obama must recognize that there is not a clean divide between a moderate, pro-American camp and an extremist, militant axis and take into account the Middle East's rapidly shifting dynamics—including the complex and competing interests of newly engaged players, such as Iran, Syria, and Turkey.

Moten, Matthew. "Out of Order." *Foreign Affairs*

89.5 (2010): 2-8. Print.

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the work reviewed, followed by publication information for the review. Conclude with the medium of publication.

McCarter, Jeremy. "Drama Queen." Rev. of *Sarah*, by Robert Gottlieb. *Newsweek* 27 Sept. 2010: 58-59. Print.

27. Unsigned editorial or article Begin with the title. For an editorial, include the label *Editorial* after the title. In alphabetizing, ignore an initial *A*, *An*, or *The*.

"From Major to Minor." *Economist* 12-18 Jan. 2008: 55-56. Print.

"The Repeal Pledge." Editorial. *Wall Street Journal* 30 Sept. 2010: A24. Print.

28. Letter to the editor Write *Letter* or *Reply to letter of* . . . after the name of the author or the title of the letter (if there is one).

Gonzalez, Wayne. "Survival of the Fittest." Letter. *Smithsonian* Oct. 2010: 6. Print.

Lisle, Laurie. Letter. *Authors Guild Bulletin* Spring 2010: 2+. Print.
(Lisle's letter begins on page 2 and continues on page 54.)

29. Abstract in an abstracts journal Provide exact information for the original work and then add information about your source for the abstract: the title of the abstract journal, volume number, issue number, year (in parentheses), item number and/or page number, and medium of publication. (For dissertation abstracts, see 10d, item 20.)

Powers, R. S., and R. A. Wojtkiewicz. "Occupational Aspirations, Gender, and Educational Attainment." *Sociological Spectrum* 24.5 (2004): 601-22. *Studies on Women and Gender Abstracts* 23.8 (Dec. 2005): 435, item 05W/710. Print.

30. Article on microform (microfilm and microfiche) Many articles published before 1980 are available only on microfiche or microfilm. Begin with the original print publication information, and then give the medium of publication (*Microform*) and details about the microform collection: title (italicized), volume (if any), and identifying numbers.

Bass, Alison. "Do Slasher Films Breed Real-Life Violence?"

Boston Globe 19 Dec. 1988: 33. Microform. *NewsBank*:

FTV (1989): fiche 5, grids B2-4.

(FTV, the subtitle, stands for *Film and Television*, the subject area.)

10f Listing works accessed in online databases (MLA)

Libraries subscribe to large online databases such as *Academic Search Premier*, *Academic Search Complete*, and *LexisNexis*, as well as to specialized databases such as *ERIC*, *Contemporary Literary Criticism*, and *PsycINFO*. You can use these databases to locate abstracts and full texts of thousands of articles previously published in print form.

Include whatever is available of the following information for an article in an online database:

1. Author(s): individual, company or government agency
2. Title and subtitle of work, in quotation marks
3. Print publication information for the source: name of journal (italicized), volume and issue number for a scholarly journal, date of publication, and the range of page numbers if given, or *n. pag.* if no exact page span is given. Use a PDF rather than an HTML version to see original page numbers of a source previously in print.
4. Title of the database (italicized), such as *Academic Search Premier* or *PsycArticles*
5. The medium: *Web*
6. Your date of access: day, month (abbreviated), year

31. Scholarly article in an online library database

Lowe, Michelle S. "Britain's Regional Shopping Centres:

title of journal
volume number.
issue number
/
year

New Urban Forms?" *Urban Studies* 37.2 (2000):

page span
title of database
medium of publication

261-74. *Academic Search Premier*. Web.

date of access

12 Mar. 2011.

32. Magazine article in an online library database See Source Shot 3 on page 88.

SOURCE SHOT 3

Listing a Magazine Article in an Online Database (MLA)

Citation Page for a Magazine Article

EBSCO Research Databases Sign In | Folder | Preferences | New Features | Help

Basic Search | Advanced Search | Visual Search | Choose Databases

New Search | Keyword | Publications | Subject Terms | Language

Cited References | Indexes | Search

< 1 of 5 > Result List | Refine Search | Print | E-mail | Save | Export | Add to folder

View: Citation | HTML Full Text | PDF Full Text (131K)

2 Title: Culture of Success. [Find More Like This](#)

1 Authors: Lindsey Brink¹

3 Source: New Republic: 3/12/2008, Vol. 238 Issue 4, p30-31, 2p

Document Type: Article **magazine, date, pages**

Subject Terms: *STUDENTS – Economic conditions
*UNIVERSITIES & colleges
*FAMILY
*PARENTING
Social aspects

Geographic Terms: UNITED States

Abstract: The article examines reasons why a significant number of lower-income students in the United States do not attend college. The author explores a number of factors that influence the higher education choices of persons in this income group including the lack of money and paucity of tuition assistance, aspects of culture, family life and parental control.

Author Affiliations: ¹Vice president for research, Cato Institute

Full Text Word Count: 1934 **Remember to include 5 the medium "Web" and 6 the date on which you access the source.**

ISSN: 0028-6683

Accession Number: 30067658

Persistent link to this record: <http://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=30067658&site=ehost-live>

4 Database: Academic Search Premier

Source: EBSCO Academic Search Premier. © EBSCO Publishing, 2008

1 Author

2 Title of article

Lindsey Brink. "Culture of Success." *New Republic*

3 Print publication:

–magazine, date: pages–

4 Database title

12 Mar. 2008: 30-31. *Academic Search Premier*.

5 Medium of publication **6 Date of access**

Web. 14 Mar. 2011.

33. Newspaper article in an online database

Mehta, Seema. "Meaner Bullying Is Stirring New Tactics." *Los Angeles Times* 7 Mar. 2008: B1. LexisNexis. Web. 9 Mar. 2011.

10g Listing Web sources (MLA)

NOTE: No URL is necessary unless the source is difficult to locate without it.

34. Entry in an online reference work

"Bloomsbury Group." *Columbia Encyclopedia*. 6th ed.
2001-2007. Bartleby.com. Web. 18 Jan. 2011.

35. Article in an online scholarly journal Give the author, title of article, title of journal, volume and issue numbers, and date of online publication. Include the page number or the number of paragraphs only if pages or paragraphs are numbered in the actual source, as they are in the example below. End with the medium of publication and your date of access.

author	title of article
Hatchuel, Sarah.	"Leading the Gaze: From Showing to Telling in Kenneth Branagh's <i>Henry V</i> and <i>Hamlet</i> ."
title of online journal	issue volume \ year of online publication number of paragraphs
Early Modern Literary Studies	6.1 (2000): 22 pars.
medium of publication date of access	
Web. 1 Feb. 2008.	

36. Article in an online magazine

Kinsley, Michael. "The Least We Can Do." *Atlantic*. Atlantic
Monthly Group, Oct. 2010. Web. 29 Nov. 2010.

37. Article in an online newspaper

Aratani, Lori. "When Mom or Dad Asks to Be a Facebook
'Friend'" *Washington Post*. Washington Post, 9 Mar.
2008: A1+. Web. 11 Mar. 2011.

Blakeslee, Sandra. "Monkey's Thoughts Propel Robot, a Step
That May Help Humans." *New York Times*. New York
Times, 15 Jan. 2008. Web. 20 Jan. 2008.

38. Online book with a print source Give whatever is available of the following: author, title, editor or translator, and print publication information. Then give the electronic publication information: name of the Web site or database, medium of publication (*Web*), and your date of access.

author

title

Darwin, Charles. *The Voyage of the Beagle*. New York:

print publication

title of database

medium

—information

Collier, 1909. *Oxford Text Archive*. Web.

date of access

19 Jan. 2011.

39. Book published only online Cite a book that is only published electronically as you would a print book by listing the author, title, and other publication information. Next give the title of the Web site (if different from the work's title) or database, the sponsor of the site, the date of publication, the medium of publication, and your date of access.

Goldberg, David Theo, Stretka Hristova, and Erik Loyer. *Blue Velvet: Re-dressing New Orleans in Katrina's Wake*. *Vectors Journal*. Vectors Journal, 2008. Web. 25 Jan. 2011.

40. Online poem with a print source Give the print publication information first, listing *n. pag.* if no page numbers are visible on-screen. Then give the Web site or database, the medium of publication, and your date of access.

title of poem

Levine, Philip. "What Work Is." *What Work Is*. New York:

print publication no page numbers

—information

in Web source

title of database

Knopf, 1991. N. pag. *Internet Poetry Archive*. Web.

date of access

20 Jan. 2011.

41. Poem published only online For a poem only published on a Web site, give the author, title, name of the Web site, name of the sponsor, date of posting, medium of publication, and your date of access.

Aechtner, Chris D. "Goddess of the Night." *PoetrySoup*. PoetrySoup, 2011. Web. 2 Feb. 2011.

42. Online review, editorial, or letter with a print source Give the author, title, identification of the type of text: *Letter, Editorial, or Rev. of . . . by . . .* (see 10e, items 26–28),

and other print publication information. Give the page numbers if visible on-screen. Then add the name of the Web site or database, medium of publication, and date of access.

McGuinan, Cathleen. "A Fiennes Romance This Is." Rev. of *The End of the Affair*. Dir. Neil Jordan. *Newsweek* 12 June 1999: 82. *Academic Search Elite*. Web. 4 Feb. 2011.

43. Review, editorial, or letter published only online Give the author, title, and identification of text type. Then continue with the name of the Web site, the sponsor of the site, the date of online posting, the medium of publication, and your date of access.

Raimes, Ann. Rev. of *Dog World: And the Humans Who Live There*, by Alfred Gingold. *Amazon.com*. Amazon.com, 11 Feb. 2005. Web. 1 Feb. 2011.

44. Authored document on a Web site

Cohen, Elizabeth. "A Lesson from Mom: Don't Be a 'Good'

sponsor

Patient." *CNN.com/health*. Cable News Network,

date of posting

medium

date of access

30 Sept. 2010. Web. 8 Oct. 2010.

45. Web site document, no author named Begin with the title.

"Powerful Earthquakes Hit Coast near Indonesia." *msnbc.com*. Msnbc.com, 29 Sept. 2010. Web. 29 Sept. 2010.

46. Entire Web site, no author named

name of site

sponsor

online update

MLA. Mod. Lang. Assn. of Amer., 14 Oct. 2010.

medium date of access

Web. 15 Oct. 2010.

47. Government publication online Begin with the government, agency, and title of the work. Include the date if the work was published in print. Follow this information with the date of posting (if the work is only available online), the Web site, the medium of publication, and your date of access.

United States. Dept. of Educ. Inst. of Educ. Sciences. Natl.
Center for Educ. Statistics. *Digest of Education
Statistics: 2009*. April 2010. National Center for
Education Statistics. Web. 14 Oct. 2010.

48. Scholarly project online If the site shows the name of the editor, give it after the title. If no date is given for site creation, write *n.d.*

sponsor
/

Project Diana: An Online Human Rights Archive. Yale Law
date of last
update medium date of access
 / / /
 School, 19 Jan. 2008. Web. 21 Jan. 2011.

49. Personal Web site or home page If a personal Web site has a title, supply it, italicized. For a home page within a Web site, use the designation *Home page* and the name of the Web site. Use *N.p.* for “no publisher” and *n.d.* for “no date.”

Gilpatrick, Eleanor. *Online Fine Art Gallery*. *N.p.*, n.d. Web.
date of access
 /
 22 Feb. 2011.

Politzer, Sally. Home page. *Architectural Glass*. *N.p.*, 2006.
 Web. 20 Jan. 2011.

50. Course home page For a course home page, give the name of the instructor, the course title, the words *Course home page*, the dates of the course, the department, the name of the Web site, the sponsor, the date of posting or update, the medium of publication, and your access date. Only include a URL (as is done here) if the site otherwise may be difficult to access.

Krohn, Lawrence. Introduction to Economic Theory. Course home page. Jan. 2010-Apr. 2010. Dept. of Economics. Tufts University, Tufts U, 22 Jan. 2011. Web. 10 Feb. 2011. <http://blackboard.tufts.edu/webapps/portal/frameset.jsp?tab=courses&url=%2fbin%2fcommon%2fcourse.pl%3fcourse_id%3d_6981_1>.

51. Blogs, discussion boards, wikis, electronic mailing lists Give the author's name and the document title. If there is no title or if an explanation is needed, use a

descriptive label such as *Online posting*. Follow this with the name of the list or forum or the title of the blog or wiki (if available), date of posting, the medium of publication (*Web*), your date of access, and the URL of the list or blog if it would help readers find the source.

Althouse, Ann. "Patti Smith Nominated for a National Book Award." *Althouse*. 14 Oct. 2010. Web. 15 Oct. 2010. <<http://althouse.blogspot.com>>.

Krugman, Paul. "The Economics of High-End Tax Cuts." *The Conscience of a Liberal*. *New York Times*. 15 Sept. 2010. Web. 30 Sept. 2010. <<http://krugman.blogs.nytimes.com>>.

To make it easy for readers to find a posting in an electronic discussion list, whenever possible, refer to one stored in Web archives.

Kuechler, Manfred. "Google Docs: A New Tool for Collaborative Writing." Online posting. Hunter-L Archives, 5 Dec. 2007. Web. 21 Jan. 2011. <<http://hunter.listserv.cuny.edu>>.

52. Forwarded document To cite a forwarded document in an online posting, include author, title, and date, followed by *Fwd. by* and the name of the person forwarding the document. End with the name of the discussion group, the date of the forwarding, the medium, the date of access, and the URL of the discussion list.

Beaky, Lenore A. "Chronicle Article." 18 Mar. 2011. Fwd. by Jack Hammond. Hunter-L. 18 Mar. 2011. Web. 20 Mar. 2011. <<http://hunter.listserv.cuny.edu>>.

53. Personal e-mail message Treat an e-mail like a letter, adding in quotation marks any title from the subject line. End with the medium of delivery: *E-mail*.

McBride, Tom. "Multimedia Composition." Message to the author. 29 Sept. 2010. E-mail.

54. Synchronous communication When citing a source from a chat room, give the name of the person speaking or posting information, title of the message, name of the forum, date of posting, medium (*Web*), date of access, and URL. Refer to archived material whenever possible.

10h Listing visual, performance, multimedia, and miscellaneous sources: Live, print, and online (MLA)

Identify online interviews, maps, charts, films and film clips, videos, television programs, radio programs, sound recordings, works of art, cartoons, and advertisements as you would sources that are not online, with the addition of electronic publication information (such as the site name and date of publication or posting), the medium of publication, and your date of access. Items 55, 58, 59, 60, and 63 show examples of sources accessed online.

55. Work of art List the name of the artist; the title of the work (*italicized*); the date of composition; the medium of composition; the name of the museum, gallery, site, or owner; and the location. Omit the medium of composition for a work of art accessed online (see second example below) or in print (see fourth example).

Christo and Jeanne-Claude. *The Gates*. Feb. 2005. Steel and fabric. Central Park, New York.

Warren, Rebecca. *The Main Feeling*. 2009. Art Inst. of Chicago. Web. 29 Sept. 2010.

Johns, Jasper. *Racing Thoughts*. 1983. Encaustic and collage on canvas. Whitney Museum of Amer. Art, New York.

For a photograph in a book, give complete publication information, including the number of the page on which the photograph appears.

Johns, Jasper. *Racing Thoughts*. 1983. Whitney Museum of Amer. Art, New York. *The American Century: Art and Culture 1950–2000*. By Lisa Phillips. New York: Norton, 1999. 311. Print.

For a slide in a collection, include the slide number (*Slide 17*).

56. Cartoon or comic strip Give the artist's name, the title (if any) in quotation marks, and the label (*Cartoon*). Follow these with the usual information about the source, and give the page number for a print source. Conclude with the medium of publication.

Chast, Roz. "New Chess Pieces." *Cartoon*. *New Yorker* 27 Sept. 2010: 65. Print.

57. Advertisement or museum wall placard Give the name of the product or company, followed by the label *Advertisement* and the publication information. If a page is not numbered, write *n. pag.*

Bose headphones. Advertisement. *Scientific American*
Sept. 2010: 5. Print.

For a placard such as a museum wall label, include the word *Placard* after the name of the work. Also give the museum and the dates of the show, if relevant, and the medium of publication.

Matisse, Henri. *Bathers by a River*. Placard. New York:
Museum of Modern Art, 18 July-11 Oct. 2010. Print.

58. Map or chart Cite like an article or a book; include the designation after the title. Give the appropriate information for material on the Web.

"Attack Map." *Remembering Pearl Harbor*. Multimedia map.
National Geographic. Natl. Geographic Soc., 2001. Web.
28 Jan. 2010.

59. Film or video List the title (italicized), director, and any other pertinent information, such as performers. End with the name of the distributor, the year of release, and the medium.

Atonement. Dir. Joe Wright. Perf. Keira Knightley. Working
Title Films, 2007. Film.

Cite a videocassette, laser disc, slide program, filmstrip, or DVD as you would a film, ending with the appropriate medium. When relevant, include the date of the original film.

The Girl with the Dragon Tattoo. Dir. Niels Arden Oplev. Perf.
Michael Nyqvist and Noomi Rapace. 2009. Music Box
Films Home Entertainment, 2010. DVD.

For an online video, include the Web site, the medium, and your date of access.

Phillips, Barnaby, narr. *South Africa's Threatened Rhinos*.
AlJazeeraEnglish, 2010. YouTube. Web. 27 Sept. 2010.

60. Television or radio program Give the title of the program episode (in quotation marks); the title of the program or series (in italics); any pertinent information such as

performers, narrator, adapter, or director after the episode or the series, wherever applicable; the network; the local station and city (if any); the date of broadcast; and the medium of reception. (Note the punctuation in the examples below.)

"Crybabies." *This American Life*. Narr. Ira Glass. Public Radio Intl. WBEZ, Chicago, 24 Sept. 2010. Radio.

NOTE: When a radio or television program such as the above is accessed on the Web, give *Web* as the medium of reception and your date of access. If downloaded as a podcast, give *MP3 file* as the medium. See also item 63.

To emphasize the work of an individual, begin with the person's name.

Shergold, Adrian, dir. "*Persuasion*." By Jane Austen. Adapt. Simon Burke. *Masterpiece Theatre*. PBS. WTTW, Chicago, 21 Feb. 2010. Television.

61. Sound recording List the composer or author, the title of the work (in italics), the names of artists, the manufacturer, and the date of issue. Conclude with the medium: *CD*, *LP*, *Audiotape*, or *Audiocassette*. Put the title of a specific song in quotation marks.

Bustin, Dillon. *Willow of the Wilderness: Emersonian Songs*. Emerson Umbrella Center for the Arts, 2003. CD.

Jay Z. "Pray." *American Gangster*. Roc-A-Fella, 2007. CD.

Walker, Alice. Interview by Kay Bonetti. Columbia: American Audio Prose Library, 1981. Audiocassette.

62. Live performance Give the title of the play, opera, concert, or dance; the author; any pertinent information about the director and performers; the theater or other venue; its location (city); the date of the performance; and the word *Performance*. If you are citing an individual's role in the work, begin your citation with the person's name.

Happy Days. By Samuel Beckett. Perf. Fiona Shaw. Brooklyn Academy of Music, Brooklyn. 12 Jan. 2008. Performance.

Shaw, Fiona, perf. *Happy Days*. By Samuel Beckett. Brooklyn Academy of Music, Brooklyn. 12 Jan. 2008. Performance.

63. Podcast Cite a podcast that you download and access on an audio player as you would cite the work in its original medium (book, online newspaper, sound recording, and so on), but use *MP3 file* as the medium. You do not need to give your date of access.

Wilkerson, Isabel. "Book Review." Interview by Sam Tanenhaus.

New York Times, 10 Sept. 2010. MP3 file.

64. Interview: Personal, published, broadcast, or online If you conducted the interview, list the name of the person interviewed, the type of interview (telephone, personal, and so on), and the date.

Gingold, Toby. Telephone interview. 3 Aug. 2010.

For a published interview, give the name of the person interviewed, the title (if any), the word *Interview* or phrase *Interview by . . .*, and the print publication information.

Parker, Dorothy. Interview by Marion Capron. *Writers at Work:*

The Paris Review Interviews. London: Secker, 1958.

66-75. Print.

For a broadcast or online interview, give the source, date, and medium.

Erdrich, Louise. Interview by Bill Moyers. *Bill Moyers Journal*.

PBS. WNET. New York, 9 Apr. 2010. Radio.

For a sound recording of an interview, see item 61.

65. Lecture, reading, speech, or address Give the speaker and title (if known), the meeting, the name of the sponsoring organization (if pertinent), the location (city), the date, and the medium of delivery.

Simon, James. "What's Happening to Newspapers in the Digital

Age?" Beloit College. Beloit, WI. 21 Oct. 2010. Lecture.

66. Letter or personal communication Cite a published letter as you would cite a work in an anthology. Include the page numbers, any identifying number, and the date when the letter was written. Conclude with the medium of publication.

Bishop, Elizabeth. "To Robert Lowell." 26 Nov. 1951. *One Art:*

Letters. Ed. Robert Giroux. New York: Farrar, 1994.

224-26. Print.

Describe the type of personal communication you received, and conclude with the medium of delivery: *TS* (*typescript*, as in this example), *MS* (*manuscript*), *Telephone call*, or other form. (See also 10g, item 53.)

Rogan, Helen. Letter to the author. 18 Sept. 2010. *TS*.

67. Legal or historical document For a legal case, give the name of the case (short form with first plaintiff and defendant) with no italics or quotation marks, the volume and page or reference number of the case, the name of the court deciding the case, the date of the decision, and the medium of publication. Also give the Web site and date of access for an online source. Use familiar abbreviations.

Roe v. Wade. No. 70-18. Supreme Ct. of the US. 22 Jan. 1973.
Print.

However, if you mention the case in your text, italicize the name.

Chief Justice Burger, in *Roe v. Wade*, noted that . . .

For an act, in your list of works cited give its name, its Public Law number, its Statutes at Large volume number and inclusive pages, the date it was passed, the source, and the medium of publication.

USA Patriot Act. Pub. L. 107-56. 115 Stat. 272-402. 26 Oct.
2001. Web. 10 Feb. 2010.

Do not include well-known historical documents such as the Constitution in your works-cited list. See 10b, item T.

68. CD-ROM or DVD-ROM Cite material from a CD-ROM or DVD-ROM published as a single edition (that is, with no regular updating or revising) in the same way you cite a book, but include any version or release number and the medium of publication.

Keats, John. "To Autumn." *Columbia Granger's World of Poetry*.
Rel. 3. New York: Columbia UP, 1999. CD-ROM.

Model Paper 2: A student's research paper, MLA style

Here is Dana Alogna's research paper written in an expository writing course at Hunter College, City University of New York. She followed the MLA guidelines recommended in the *MLA Handbook for Writers of Research*

Papers (7th ed., 2009). The assignment was to analyze a cultural artifact by tracing its history and development and assessing its societal and personal impact. The citations and the list of works cited give details of the sources she uses in her paper.

NOTE: Annotations have been added here to point out features of her paper that you may find useful when you write your own research paper in MLA style. **Blue** annotations point out issues of content and organization; **red** annotations point out MLA format issues.



Dana Alogna

Double-spaced throughout



Alogna 1

Last name and page number

Professor Rosenberg

English 301, Section 2

November 22, 2010

Title centered,
not italicized

The 100-Watt Yellow Grin

No extra space below title

People end their messages in different ways. Some



use "Yours truly" or "Love always" or just sign their name. Some may express love by applying lipstick or lip gloss and kissing the page, while others may send hugs and kisses with Xs and Os. For those who don't

Engages
readers'
interest

want to come off as mushy romantics but wish to add brightness and pizzazz to their communications, a simple but expressive smiley face comes in handy.

With two solid black vertically oval dots for eyes, a thin and "wide, crescent-shaped mouth," and lacking a nose and ears, this figure is unlike any human being on earth of any race, ethnicity, gender, or age

Author
with more
than one
work
cited

(Trumble, *Brief* 99). The image does not represent the viewers, their neighbors, their fellow commuters on the subway, or kids playing on the sidewalk. Rather, the image represents them all in their moments of

Thesis

contentment. The smiley face, now a dominant image in marketing, music, fashion, and Internet communication, has become the universal symbol of happiness, communicating cheer in good and bad times. It has spread throughout the planet, adorning items of every kind, even food, and becoming an icon of pop culture.

Alogna 2

When, exactly, two eyes and a mouth were drawn to represent a smiling face for the first time is unknown. Angus Trumble's history of the smile cannot pinpoint the origins exactly: "The smiley face was borrowed, copied, and recycled so frequently, in an effort to brighten so many different sorts of message[s] . . . that its origins are surprisingly difficult to locate" (*Brief* 100). Images of a simple happy face were used in the 1930s by Sunkist oranges, in the 1940s by a drug company, and in the 1960s by an advertising agency. However, this smiley was not yellow and was not "as cleverly schematic as the classic logo that came later" (Trumble, "Yellow Fever").

In late 1963, the smiley face that we know today began to appear. Several people claim to have created it ("Exhibitions: Smiley Face"), but the most comprehensive documentation is provided by the town that claims the creator. Harvey R. Ball, a graphic artist who ran an advertising and public relations agency in Worcester, Massachusetts, designed the smiley face for a client, The State Mutual Life Assurance Company of America. When the company was about to merge, Ball was paid forty-five dollars to create a pin that would cheer up employees during the merger (Crampton). He designed a yellow disk with a smiling mouth and then added the eyes so the disk would not be turned upside-down and have its message reversed (Trumble, "Yellow Fever"). Fig. 1 shows Ball amid the many spin-offs from his original creation.

I. Rise of
smiley
historically

Part of the
quotation
omitted

Web source:
no page
number

Source
with no
author

To make a rhetorical point, a striking image of historical importance is included with source noted underneath.



Fig. 1. Harvey Ball, photograph by Michael Carroll, Worcester Historical Museum; <<http://www.worcesterhistory.org/hb2007/HBall.jpg>>.

Harvey Ball never tried to profit from the universal appeal of the smiley face or to trademark the image. It was left to Franklin Loufrani, a Frenchman, to see the business potential. Loufrani claimed to have first used the symbol in the *France Soir* newspaper to indicate positive news stories. He claimed that he "initially registered the design with the French trademark authorities in October 1971," eight years after Ball created his smiley face, proudly stating, "A prehistoric man probably invented the smiley face in some cave, but I certainly was the first to register it as a trademark" (quoted in Crampton). Loufrani claims that he trademarked the symbol SMILEY® in more than a hundred countries ("Intellectual Property"), even naming his London-based company SmileyWorld Ltd. Of Harvey Ball's image, Loufrani is reported to have said, "I don't care if he designed the Smiley face. We promote, we own, we market" ("He Made the

Alogna 4

Whole World Smile"). After SmileyWorld filed for the United States trademark of the smiley in 1997, a legal battle began with Wal-Mart Stores, which uses the face to promote low prices.

Harvey Ball did not enjoy this battle over the claim to his symbol. He became concerned about the "over-commercialization of his symbol, and how its original meaning and intent had become lost in the constant repetition of the marketplace" (*World Smile Day*). The Worcester Historical Museum tells the story of the controversy: "Riled up by 'the France guy' as he put it, Harvey in 1999 created World Smile Day®—the first Friday in October—to promote the true meaning of the Smiley Face." ("He Made the Whole World Smile"). He wanted one day to be designated for smiles and acts of kindness, with no commercialization: "The smiley face knows no politics, no geography, and no religion. Harvey's idea was that for at least one day each year, neither should we" (*World Smile Day*). World Smile Day 2010 was the World Smile Day® Foundation's twelfth.

Quotation
within a
quotation

Although Harvey Ball never wished to profit from the smiley face, the symbol still became a marketable fad in the United States, appearing on clothes, mugs, and all kinds of merchandise. One may say that the smiley face and its message were timed perfectly. After a relatively long period of calm came to an end with "dislocations and upheavals that followed in the wake of the Kennedy assassination in 1963, the restless search for happiness as pleasure and good feeling only intensified" (McMahon 463). That same year, Ball produced, without knowing it, a much-needed

II. Smiley as
a marketing
symbol

Alogna 5

symbol, one that then became associated with youthful hippies looking for hope and peace in their not-so-peaceful world. It cheered up the 1970s and became "a light-hearted punctuation mark at the end of a tumultuous decade" (Hirsch C1).

Quotation
integrated
into the
writer's
sentence

III. Smiley
in music
and
fashion

Toward the end of the 1970s and early 1980s, the smiley face fad changed direction and became associated with "acid house" music, LSD, and Ecstasy. Acid house began in the United States and traveled abroad to London in 1986. In the Balearics in 1987, "acid-house met and married with the colorful hippie fashion of the summer beach clothes, paisley prints and tie-dyed shirts with peace signs galore" (Hirsch C8). As the music caught on, the smiley face became popular in London, and then the fashion fad spread to American retailers, appearing on all types of apparel and accessories.

IV. Smiley
in food

Since then, even the food industry has appropriated the symbol. To appeal to children, food manufacturers have shaped their products into smiley faces or stamped smiley faces onto products. At a cheese tasting event, a child ignored all the gourmet cheeses and headed straight for "a block of white and yellow mild cheddar molded into a smiley face" (D'Agnese). The specialty foods manager at Delicious Orchards in Colts Neck proclaimed, "It's a nice way to introduce kids to cheese that's good for them" (D'Agnese). The McCain company brightens up its mashed potatoes by forming them into smiling faces (McCain SMILES®). Luring children in this way turns out to be an old ruse. As early as the 1940s, a drug company used a smiling

Alogna 6

face on its pills (Trumble, *Brief* 101). The smiley face was also used as early as 1936 in a book called *Manners Can Be Fun*, which Trumble regards as “a doomed attempt to trick small children into thinking that good table etiquette is irresistibly jolly” (Trumble, “Yellow Fever”).

Page
number
for print
source

Today the smiley fad lives on in the Internet. The first Internet smiley faces were created with simple key strokes using a colon, a dash, and a closing parenthesis—:-). Although the Internet was not widely used in the 1980s, the first key stroke smiley or emoticon was created in 1982 by Dr. Scott E. Fahlman, a computer scientist at Carnegie Mellon University. The emoticon was used on an online university bulletin board to differentiate between joking messages and serious ones. The marker soon caught on and was being used by Fahlman’s colleagues (Fahlman, “Q & A with Mr. Smiley”). Now such handmade smileys are largely replaced by pictographs that span a gamut of emotions from confusion to anger.

V. Smiley
on the
Internet

Smileys are increasingly used to help express emotions when communicating quickly in electronic environments. However, is a symbol a good way to express yourself when you are already disconnected physically from the person with whom you are communicating? Smileys may be good to break the ice, but they raise questions like Trumble’s “What did people do before emoticons? What did people do before little signs like kisses and hugs?” (qtd. in Trumble, “In Search”). Scott E. Fahlman, a research

VI. Views
of emoticons

Indirect
source:
Cites work
in which
quotation
appears

Alogna 7

Considers
opposing
views

professor of computer science at Carnegie Mellon University and one of the inventors of the Internet smiley face, has commented extensively on positive and negative reactions to the emoticon:

Long
quotation
indented
one inch

Many people have denounced the very idea of the smiley face, pointing out that good writers should have no need to explicitly label their humorous comments [or other feelings]. Shakespeare and Jonathan Swift and Mark Twain got along just fine without this. ("Smiley Lore :-")

Comment
inserted into
quotation with
brackets

Title given
when more
than one
work by
author
is cited

Fahlman reminds us, though, that not all writers who use emoticons have the literary skills that famous writers have. Trumble acknowledges that those of us who are not famous writers are nevertheless "a society of writing creatures in constant search of a convenient form of shorthand" to convey emotions (qtd. in Trumble, "In Search"). However, he also drives home the point that overusing smileys can be as annoying to readers as overusing exclamation points.

VII. Smiley
as psycho-
logical tool

The smiley face has also been taken to the streets and used as a coping mechanism on a group level. On May 5, 2010, a group that calls itself Smile Mania put on the ninth annual "Great American Grump Out," a national event that aims, among other things, "to lighten up our planet and reduce unhealthy stress through humor" (*Smile Mania*). Similar to the 1970s desire of wanting happier times, after September 11, 2001, America has once again craved the lighter side of things: "Since 2002, pyrotechnical smileys have appeared in the skies over New York on the Fourth of July—perhaps, as a

Alogna 8



Fig. 2. Image on bag of food delivered by Chinese restaurant.

statement of the city's resolve to keep up its spirits after September 11" (Kotchemidova 20).

Some complain that the smiley face is overused. If that is the case, then I am guilty as charged. Not only have I been using the smiley face since I was a child, but I seem to find the smiley everywhere. Before embarking on this cultural icon exploration, I did not realize the number of little yellow smileys in my life. As I look around my room now, I see on the top of my boom box about twenty little smiley face stickers—yellow, blue, pink, and green. In September, I received a Hallmark birthday card from my two best friends. On the card there are about forty smiley faces of different colors looking as if they were drawn with a crayon in metallic colors. Recently, too, I noticed that on every note my mother writes she puts a smiley face. She even adds the icon on notes where emotion is unnecessary, like "Pork for Stuffing 😊." Smileys are everywhere in my life and in the world around us. Even the Chinese food I ordered the other day came in a bag that had a smiley on it and said "Have a Nice Day, Thank You!" (fig. 2).

VIII.
Writer's
experi-
ence with
smileys,
reinforcing
thesis

Alogna 9

IX. Conclusion shows the universal-ity of the cultural artifact of the smiley face

Reiterates thesis: Universal-ity of smiley

Ends on a strong note

The smiley face is the happiness mascot of the world, "the most recognizable symbol of good will and good cheer on the planet" (*World Smile Day*). Its simple features make it so that it can be used universally by anyone. It can be manipulated to express any emotion and can be dressed as any object for any occasion. As the smiley face ages, it is adapted to the most recent pop-culture fads of the world's youth. Some say that "a picture is worth a thousand words." However, if the smiley face is recognized worldwide, it can be worth up to 6,877,355,568 words expressing optimism, happiness, or hope from each being on Earth ("US and World Population Clocks"). The world needs its "100-watt" (Hirsch) yellow grin to light up our dark and scary world with hope of peace and happiness.

Alogna 10



Works Cited

Title centered, not underlined

Crampton, Thomas. "Smiley Face Is Serious to

Company." *New York Times*. New York Times, 5 Jan. 2006. Web. 8 Nov. 2010.

D'Agnesse, Joseph. "Smiling Cheese and Other Good

Food." *New York Times* 29 Aug. 1999, New Jersey sec.: 12. *Historical New York Times*. Web. 11 Nov. 2010."Exhibitions: Smiley Face." *Worcester Historical**Museum*. Worcester [MA] Historical Museum, 2006. Web. 8 Nov. 2010.Fahlman, Scott. Interview by Terrell Karlsten. "Q. and A. with Mr. Smiley Himself." *Yodel Anecdotal*. N. pag., 10 July 2007. Web. 10 Nov. 2010.works
me ---. "Smiley Lore :-)." *Carnegie Mellon U*, n.d. Web. 10 Nov. 2010."He Made the Whole World Smile." *Worcester Historical Museum*. Worcester [MA] Historical Museum, 2006. Web. 11 Nov. 2010.Hirsch, James. "The Happy Face Has a Nice New Day." *New York Times* 15 Feb. 1989: C1+ *Historical New York Times*. Web. 11 Nov. 2010."Intellectual Property." *Smiley Licensing*. N. pag., 2007. Web. 12 Nov. 2010.

Kotchmidova, Christina. "From Good Cheer

to 'Drive-By Smiling': A Social History of Cheerfulness." *Journal of Social History* 39.1 (2005): 5-37. *Project Muse*. Web. 10 Nov. 2010.Organized
alphabeti-
cally
Web
sourceArticle in
an online
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accessDate of
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in online
database

Alogna 11

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List
includes
only sources
actually
cited in
paper

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APA Style

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This section gives details about the documentation style recommended for the social sciences by the *Publication Manual of the American Psychological Association* (6th ed., Washington, DC: Amer. Psychological Assn., 2010), and the Web site for the *APA Publication Manual* at <<http://www.apastyle.org>>.

11a Basic features of APA style



KEY POINTS

How to Document Sources in APA Style

1. *In the text of your paper*, include at least two pieces of information each time you cite a source:
 - the last name(s) of the author or authors, or the first words of the title if no author's name is available
 - the year of publication or posting online

Also give the page number for a quotation, summary, or paraphrase.

2. *At the end of the paper*, on a new numbered page, include a list entitled *References*, double-spaced and arranged alphabetically by authors' last names, followed by initials of first and other names, the date in parentheses, and other bibliographical information. See 11d–11g for forty sample entries.

Illustrations of the Basic Features

In-Text Citation

Entry in List of References

PRINT BOOK

Author and year

The speed at which we live can be cause for concern as well as derision (Gleick, 1999).

Gleick, J. (1999). *Faster: The acceleration of just about everything*. New York, NY: Pantheon.

PRINT ARTICLE

Author and year in your text

According to Bruck (2010), the multimillionaire Eli Broad "is the Lorenzo de' Medici of Los Angeles" (p. 50).

Bruck, C. (2010, December 6). The art of the billionaire. *The New Yorker*, 50–61.

[Page number included for quotation]

PRINT ARTICLE**Author and year in parentheses**

The multibillionaire Eli Broad “is the Lorenzo de’ Medici of Los Angeles” (Bruck, 2010, p. 50).

Bruck, C. (2010, December 6). The art of the billionaire. *The New Yorker*, 50–61.

Author and year for article with digital online identifier (DOI) in an online database

Research has shown that cross-cultural identification does not begin before eight years of age (Sousa, Neto, & Mullet, 2005).

(See 11f and item 20 for more on DOIs.)

Sousa, R. M., Neto, F., & Mullet, E. (2005). Can music change ethnic attitudes among children? *Psychology of Music*, 33(3), 304–316. doi:10.1177/0305735605053735

Author and year for a document on a Web site

Quittner (2010) has reported on the future of reading.

Quittner, J. (2010, March 1). The future of reading. *Fortune*. Retrieved from http://money.cnn.com/magazines/fortune/fortune_archive/2010/03/01/toc.html

NOTE: In APA style, you can use content notes to amplify information in your text. Number notes consecutively with superscript numerals. After the list of references, attach a separate page containing your numbered notes and headed *Footnotes*. As an alternative, you may place footnotes at the bottom of pages with cited material. Use notes sparingly; include all important information in your text, not in footnotes.

11b How to cite sources (author/year) in your paper (APA)**Citing an author or authors (APA)**

A. Author named in your text If you mention the author’s name in your own text, include the year in parentheses directly after the author’s name.

^{author} ^{year}
Wilson (1994) has described in detail his fascination with insects.

B. Author cited in parentheses If you do not name the author in your text sentence (perhaps because you have referred to the author previously), include both the name and the year, separated by a comma, in parentheses. Put a period after the closing parenthesis.

The army retreated from Boston in disarray, making the rebels realize that they had achieved a great victory (McCullough, 2001).

^{author} ^{comma} ^{year}

C. Author quoted or paraphrased If you use a direct quotation or a paraphrase, include in the parentheses the abbreviation *p.* or *pp.* followed by a space and the page number(s). Use commas to separate items within parentheses.

Memories are “built around a small collection of dominating images” (Wilson, 1994, p. 5).

See 11b, item R for how to present a long quotation (more than forty words).

D. A work with more than one author

Two authors For a work by two authors, in all your references cite both authors in the order in which their names appear on the work. Within parenthetical citations, use an ampersand (&) between the names in place of the word *and*. However, use the word *and* if you name the authors in your text.

The word *and* in your text

Kanazawa and Still (2000), in their analysis of a large set of data, showed that the statistical likelihood of being divorced increased if one was male and a secondary school teacher or college professor.

Analysis of a large set of data showed that the statistical likelihood of being divorced increased if one was male and a secondary school teacher or college professor (Kanazawa & Still, 2000).

^{ampersand in parentheses}

See 11e, item 13, for this work in a list of references.

Three to five authors Identify all of them the first time you mention the work in your text and in the first parenthetical citation.

Baumol, Litan, and Schramm (2007) posit the existence of several types of capitalist economies around the world.

In later references in your text and in parenthetical citations, give the name of only the first author, followed by *et al.* (the Latin abbreviation for *et alii*—"and others") in place of the other names, along with the year of publication and any necessary page reference.

In the United States, the dominant type of capitalism called "entrepreneurial capitalism" shows significant differences from the capitalism in Japan and Europe, which tends to avoid "radical entrepreneurship" (Baumol et al., 2007, p. viii).

Six or more authors Give the name of only the first author followed by *et al.* for both a citation in your text and one in parentheses.

See also 11d, item 2, for how to enter works by multiple authors in your list of references.

E. Author of work in an edited anthology In your text, refer to the author of the work itself, not to the editor of the anthology (though you will include information about the anthology in your list of references). The essay referred to below is in an anthology of writing about race (see 11d, item 4).

The voice of W. E. B. Dubois (2007) resonates today as soldiers return from a different war, hoping to find change in their country.

F. Author's work cited in another source (secondary source) After quoting the author's work in your text, in parentheses give the author or title of the work in which you found the reference, preceded by the words *as cited in* to indicate that you are referring to a citation in that work. List that secondary source in your list of references. In the following example, *Smith* will appear in the list, but *Britton* will not.

The words we use simply appear, as Britton says, "at the point of utterance" (as cited in Smith, 1982, p. 108).

G. Entire work or an idea in a work Use only an author and a year to refer to a complete work. For a paraphrase or a comment on a specific idea, a page number is not required but is recommended.

H. More than one work in one citation List the sources in alphabetical order, separated by semicolons.

"Voice" in writing means many things to many people (Bowden, 2003; Coles, 1998; Elbow, 2007).

I. Author with more than one work published in one year Identify each work with a lowercase letter after the year to correspond to the work's order in the reference list: (Schell, 2007a, 2007b). Separate the dates with commas. In the reference list, repeat the author's name in each work's entry, and alphabetize the works by title.

J. Two authors with the same last name In your text also give the authors' initials, even if the dates of publication differ.

F. Smith (1982) described a writer as playing the competitive roles of author and secretary.

Citing a work with no individual author named (APA)

K. Corporation, government agency, or organization as author In the initial citation, use the organization's full name; in subsequent references, use an abbreviation, if one exists.

first text mention: full name and abbreviation in parentheses

In its annual survey of college costs, the Collegé Board (CB) (2009) gives examples of rapid increases. These increases can cause hardships to students and their families. In four-year colleges, tuition and fees increased 4.9% per year in 10 years (College Board [CB], 2009).

first parenthetical citation: full name with abbreviation in brackets

See 11d, item 6, for this work in a list of references.

L. No author named If a print or Web source has no named individual or organization as author, use the first few words of the title in your text or parenthetical citation (capitalizing major words). Put book titles in italics and article or Web page titles in quotation marks.

Many Hurricane Katrina survivors were relocated to trailers whose materials caused health problems from breathing disorders to cancer (*World Almanac*, 2009, p. 55). An estimated 27 million Americans are said to be afflicted by osteoarthritis ("What Is Osteoarthritis?" 2011). See 11d, item 5, and 11f, item 27, for how to list these source items.

Citing Internet, multimedia, and miscellaneous sources (APA)

M. Internet source Give the author's name, if it is available, or a short form of the title, followed by the year of electronic publication or update. In your text put titles of Web pages in quotation marks as you would an article title. Use *n.d.* if no date is given. To locate a section of text you quote, paraphrase, or comment on in a source with no page or paragraph numbers visible on the screen, give any available section heading, and indicate the paragraph within the section: (Conclusion section, para. 2).

When citing an entire Web site rather than a specific document or page on the site in your text, you need only name the site (not in italics) and give the Web address (URL) in parentheses after the cited material. Do not list the Web site in your reference list.

The Arthritis Foundation website contains much valuable information about treatments for the disease (<http://www.arthritis.org>).

Be wary of citing email messages (personal, bulletin board, discussion list, or Usenet group) because they are not peer-reviewed or easily retrievable. If you need to refer to an e-mail message, cite from an archived list whenever possible (see the example in 11f, item 32); otherwise, cite the message in your text as a personal communication (see 11b, item O), but do not include it in your list of references.

N. Visual, multimedia, or nonprint source For a film, television or radio broadcast, podcast, MP3 file, video recording, Web presentation, live performance, artwork, or other nonprint source, include in your citation the name

of the originator or main contributor (such as the writer, interviewer, narrator, director, performer, or producer), along with the year of production.

An Al Jazeera video highlights the plight of the South African rhino (Phillips, 2010).

O. Personal communication (such as a letter, telephone conversation, interview, e-mail, or unarchived electronic discussion group message) Cite only sources that have scholarly content. Mention these only in your paper, followed by the words *personal communication*, a comma, and the complete date in parentheses. Do not include these sources in your list of references. Give the last name and initial(s) of the author of the communication.

According to V. Sand, executive director of the Atwater Kent Museum of Philadelphia, "Museums engage our spirit, help us understand the natural world, and frame our identities" (personal communication, February 7, 2010).

For including archived postings in the list of references, see 11f, item 32.

P. A multivolume work In your citation, give the author and the publication date of the volume you are citing: (Einstein, 2006). If you refer to more than one volume, give inclusive dates for all volumes you cite: (Einstein, 1987–2006). See 11d, item 8, for this work in a list of references.

Q. A classical or religious work If the date of publication of a classical work is not known, cite the year of the translation (preceded by *trans.*) or the year of the version you used (followed by *version*). You do not need a reference list entry for the Bible or other religious or ancient classical works. Just give information about book, chapter, verse, and line numbers in your text, and identify the version you used in your first citation: Gen. 35:1–4 (Revised Standard Version).

R. A long quotation If you quote more than forty words of prose, do not enclose the quotation in quotation marks. Start the quotation on a new line, and indent the whole quotation half an inch from the left margin. Double-space the quotation. Any necessary parenthetical citation should come after the final period of the quotation.

11c How to set up an APA list of references

NOTE: This handbook has been written in MLA style, which prefers *Web site*. APA style prefers *website* (only capitalized if it begins a sentence or follows a period in a citation).

**KEY POINTS****Setting Up the APA List of References**

- **What to list:** List only the works you cited (quoted, summarized, paraphrased, or commented on) in the text of your paper, not every source you examined.
- **Format:** Start the list on a new numbered page after the last page of the text of your paper. Center the heading *References* in uppercase and lowercase letters; without quotation marks; not bold, underlined, or italicized; and with no period following it. Double-space throughout the list, with no additional spaces between entries. Place any footnotes, tables, or charts after the reference list, or consult your instructor.
- **Indentation:** Use hanging indents. Begin the first line of each entry at the left margin; indent subsequent lines five spaces or one-half inch.
- **How to list works and authors:** List the works alphabetically by the last name of the first author of each work or by the name of a corporation or organization that acts as the author. Do not number the entries. Begin each entry with the first author's name, last name first, followed by a comma and an initial or initials. For a work with up to six authors, give any additional authors' names in the same inverted form, separated by commas (see 11d, item 2, for works with seven or more authors). Use an ampersand (&) rather than the word *and* to connect two or more authors' names. List works with no author by title, alphabetized by the first main word.

For two or more works by the same author(s), list the entries by year of publication, with the earliest first. List works by the same author(s) published in the same year by alphabetizing the titles and adding a corresponding *a*, *b*, *c*, and so on after the year.

- **Date:** Put the year of publication in parentheses after the authors' names. For journal, magazine, or

newspaper articles, also add a comma and include the month and day, but do not abbreviate the names of the months.

- *Periods*: Use a period and one space to separate the main parts of each entry.
- *Titles and capitals*: In titles of books, reports, articles, and Web pages, capitalize *only* the first word of the title, any subtitle, and any proper nouns or adjectives. For magazines, newspapers, and journals, give the name in full, using uppercase and lowercase letters.
- *Titles and italics*: Italicize the titles of books, but do not italicize or use quotation marks around the titles of articles, chapters, or Web pages. Italicize the titles of newspapers (including the word *The*), reports, brochures, and newsletters. For magazines and journals, italicize the title of the periodical, the comma following it, and the volume number—but not the issue number contained in parentheses (see an example in 11d, item 16) or the comma that follows it. Identify a specific format in square brackets immediately after the title, followed by a period: [Brochure], [Review], [Press release], [Audio file], [Abstract], [PowerPoint slide].
- *Sources found online*: Give as much information as you would for a print source, with the addition of enough retrieval information to enable your readers to find the same source. Use a DOI (Digital Object Identifier)—a permanent identification number that enables easy retrieval—rather than a URL if one is available. See 11f, items 20–32, for examples of how to list online sources.
- *Page numbers*: Give inclusive page numbers for print articles, online PDF articles (portable document format, which is used for photographed print works), and sections of books, using complete page spans and repeating all digits (251–259). Use the abbreviation *p.* or *pp.* only for newspaper articles and sections of books (such as chapters or anthologized articles). List document sections in place of page numbers for articles written for online use (in HTML).

11d Listing print books and parts of books (APA)

You will find all the necessary information on the title page and the copyright page of a book. Use the most recent copyright date. Include the city and state or country of publication, omitting the state when its name appears in the name of the publisher. Use post office abbreviations for states and spell out names of countries. Give the publisher's name in a shortened but intelligible form, including *Press* and *Books* but omitting *Co.* or *Inc.*

1. Book with one author Give the author's last name first, followed by initials. See Source Shot 1 on page 79, where the following source is illustrated for MLA style.

last name / initial / year in parentheses / book title italicized
 Fussell, P. (2002). *Uniforms: Why we are what we wear.*
 place of publication / publisher
 Boston, MA: Houghton Mifflin.

2. Book with two or more authors For up to and including **seven authors**, give all the authors' names (last name first, followed by initials). Separate all names by commas, and use an ampersand (&) before the last name.

Baumol, W. J., Litan, R. E., & Schramm, C. J. (2007). *Good capitalism, bad capitalism, and the economics of growth and prosperity.* New Haven, CT: Yale University Press.

For **eight or more authors**, give the reversed names of the first **six**, followed by a comma, three ellipsis dots, and then the reversed name of the last author listed
 (. . . Kleinschmidt, A.)

See also 11d, item 9, for how to list a book from which you cite only one element, such as a preface or introduction.

3. Edited book Begin with the editor's name in the author position. Then put *Ed.* or *Eds.* in parentheses followed by a period after the name(s) of one or more editors.

Gates, L., Jr., & Jarrett, G. A. (Eds.). (2007). *The new Negro: Readings on race, representation, and African American culture, 1892-1938.* Princeton, NJ: Princeton University Press.

4. Work in an edited collection or reference book List the author, the date of publication of the book, and the title of the work. Follow these with *In* and the name(s)

of the editor(s) (not inverted and followed by *Ed.* or *Eds.* in parentheses), the title of the book, and (in parentheses) the inclusive page numbers (preceded by *pp.*) of the chapter or work. End with the place of publication and the publisher. If you cite more than one article in an edited work in your reference list, include full bibliographical details in each entry.

DuBois, W. E. B. (2007). Returning soldiers. In L. Gates, Jr., & G. A. Jarrett (Eds.), *The new Negro: Readings on race, representation, and African American culture, 1892-1938* (pp. 85-91). Princeton, NJ: Princeton University Press.

For a well-known reference book with unsigned alphabetical entries, begin with the title of the entry, and include the page number(s).

Antarctica. (2000). In *The Columbia Encyclopedia* (6th ed., pp. 116-118). New York, NY: Columbia University Press.

5. Book, pamphlet, or brochure with no author named

Put the title first. Ignore *A*, *An*, and *The* when alphabetizing. Alphabetize the following entry under *W*.

The world almanac and book of facts 2009. (2009). Pleasantville, NY: World Almanac Books.

6. Book, pamphlet, or brochure by a corporation, government agency, or other organization

Give the name of the corporate author first. If the publisher is the same as the author, write *Author* for the name of the publisher.

College Board. (2009). *Trends in college pricing 2009*. Washington, DC: Author.

For a brochure, include after the title the word *Brochure* in square brackets followed by a period: [Brochure].

If no author is named for a government publication, begin with the name of the federal, state, or local government, followed by the name of the agency.

U.S. Department of Homeland Security, Federal Emergency Management Agency. (2004). *Preparing for disaster for people with disabilities and other special needs*. Washington, DC: Author.

7. Translation If there is a translator as well as an author, in parentheses after the title of the work give the initials and last name of the translator, followed by a comma and *Trans.*

Jung, C. G. (1960). *On the nature of the psyche* (R. F. C. Hull, Trans.). Princeton, NJ: Princeton University Press.

8. Multivolume work Give the number of volumes in parentheses after the title. When appropriate, the date should include the range of years of publication.

Einstein, A. (1987–2006). *Collected papers of Albert Einstein* (Vols. 1–10). Princeton, NJ: Princeton University Press.

9. Foreword, preface, introduction, or afterword List the name of the author of the book element cited. Follow the date with the name of the element, the title of the book, and in parentheses the page number(s) for the element, preceded by *p.* or *pp.*

Baumol, W. J., Litan, R. E., & Schramm, C. J. (2007). Preface. *Good capitalism, bad capitalism, and the economics of growth and prosperity* (pp. vii–x). New Haven, CT: Yale University Press.

10. New edition of book or revised, republished, or reprinted work For a new edition of a book, give the edition number in parentheses after the title and follow with a period.

Raimes, A. (2013). *Pocket keys for writers* (4th ed.). Boston, MA: Wadsworth.

For a revised edition, put *Rev. ed.* in parentheses instead of an edition number. For a republished work, after the author's name, give the most recent date of publication in parentheses and continue with the rest of the current publication information. At the end of the entry, in parentheses add *Original work published* and the date. Do not add a final period. In your parenthetical citation in the text of your paper, give both dates: (Smith, 1793/1976).

Smith, A. (1976). *An inquiry into the nature and causes of the wealth of nations*. New York, NY: Bantam Classics. (Original work published 1793)

For a reprint of a work originally published in another book, give the author, current date of publication, and current

publication details, including page numbers. Then in parentheses write *Reprinted from* and give the title, page numbers of the work, *by* and the author or editor, date, place, and publisher of the book in which the work was first published.

11. Technical report Give the report number in parentheses (*Report No.*) after the title, followed by a period.

National Endowment for the Arts. (2007, November). *To read or not to read: A question of national consequence* (Report No. 47). Washington, DC: Author.

12. Dissertation or abstract Italicize the dissertation or master's thesis title and identify the work as such in parentheses. If you retrieved it from a database, add *Available from* and the database name, with the order or accession number in parentheses at the end of the entry (not followed by a period).

Jerskey, M. (2006). *Writing handbooks, English language learners, and the selective tradition* (Doctoral dissertation). Available from Proquest Dissertations and Theses database. (UMI No. 3235697)

If you retrieve the work from an institutional database or Web site, add the words *Retrieved from* and the URL. For a Web source, add the granting institution's name after the identifying phrase in parentheses.

For an abstract published in *DAI*, give the author, date, and dissertation title (not in italics), followed by *Dissertation Abstracts International* and the name of the section (*Section B. Sciences and Engineering*). After a comma, add the volume, (issue), and page numbers.

11e Listing print articles in periodicals (APA)

Do not use quotation marks for article titles. Only capitalize the first word of the title and subtitle and proper nouns or adjectives. After the title, include the italicized periodical name in uppercase and lowercase; then follow with a comma and the volume number (both italicized), a comma, and the inclusive page numbers, using all digits—not 125–26, but 125–126. For a periodical with each issue paged separately, immediately after the volume number (with no space) give the issue number, contained in parentheses and not italicized (as shown in Source Shot 4 on page 127).

13. Article in a scholarly journal Give the year of publication and the volume number. Include an issue number if each issue is paged separately and begins with page 1. As in the following example, include a DOI (digital object identifier) (with no following period) if one has been assigned to the article so that readers can easily access the source online. (See Key Points box on p. 129 for more information on DOIs.) (See 6a and 6b on recognizing scholarly articles.) Do not use *p.* or *pp.* with page numbers. (See 11b on listing multiple authors.)

authors' names reversed,

no quotation marks around

connected by ampersand (&)

or capitals within title

Kanazawa, S., & Still, M. C. (2000). Teaching may be hazardous to your marriage. *Evolution and Human Behavior*,

journal title, comma, and volume number italicized

no p. or pp. before page numbers

21, 185-190. doi:10.1016/S1090-5138(00)00026-X

DOI

14. Article in a magazine Include the year, a comma, the month, and any exact date of publication in parentheses. Do not abbreviate months. Italicize the magazine title, the comma following it, and the volume number if there is one. Give the issue number (if there is one) in parentheses, a comma, and the page number(s) of the article. See Source Shot 4, page 127.

15. Article in a newspaper In parentheses, give the month and date of publication after the year. Include any necessary *The* in the title of a newspaper. Use *p.* and *pp.* with page numbers. Give the section letter or number as part of the page number, where applicable. For articles with no author, begin with the title.

Kilgannon, C. (2010, October 24). A nook for books, underground. *The New York Times*, p. MB3.

16. Article that skips pages Give all the page numbers, separated by commas.

Baker, C. (2009, February). Fantasy island: Live free or drown. *Wired*, 17(2), 58-61, 108.

17. Review or interview After the title of a review, add in brackets a description of the work reviewed and identify the medium: book, film, or video, for example.

Edelstein, D. (2010, October 11). Best served cold [Review of the movie *The social network*]. *New York*, 60-61.

For a print interview, give the title of the interview (if there is one) and the name of the person interviewed. Add the

SOURCE SHOT 4*

An Article in a Magazine (APA)


- 1 Author
- 2 Date
- 3 Title of article
- 4 Magazine, volume and issue if there is one
- 5 Inclusive page numbers

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2 October 2010 Volume 303 Number 4 4



ON THE COVER
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The medical miracles of the Human Genome Project have yet to appear. Biologists are divided. By Stephen S. Hall

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Physicists searched for a single theory. Instead they found several. By Stephen Hawking and Leonard Mlodinow

78 **Robot Be Good**
Independent-minded machines will soon live and work among us. It's time they learned how to behave.
By Michael Anderson and Susan Leigh Anderson

78 **Sensational Sucker**
No mere suction cup, the octopus sucker can feel, taste, grip—and act of its own accord. By Frank W. Grunio

80 **Desperate for an Autism Cure**
Diagnoses have skyrocketed, but valid treatments are virtually nonexistent. By Nancy Shute

86 **Reinventing the Leaf**
The ultimate liquid fuel may come not from corn or algae but directly from the sun itself. By Antonio Regalado

90 **Digitizer in Chief**
U.S. Information czar Vivek Kundra wants to put all the government's data on the Web. By Michael Moyer

Pritchard, J. K. (2010, October). How we are evolving.

Scientific American, 303(4), 40-47.

*Reproduced with permission. Copyright © Scientific American, a division of Nature America, Inc. All rights reserved. Scientific American, 303(4), 2.

word *Interview* and any other necessary information in brackets after the interview title and follow with a period.

Jeffrey, C. (2009, January/February). The Maddow knows [Interview with Rachel Maddow]. *Mother Jones*, 34(1), 72-73.

18. Unsigned article or editorial For a work with no author named, begin the listing with the title of the article; for an editorial, add the word *Editorial* in brackets after the title.

Ready for day one. (2009, January 17-February 23). *The Economist*, 390(8614), 31-32.

Healthcare Reality Check [Editorial]. (2011, February 7). *The Nation*, 292(6), 3.

19. Letter to the editor Write *Letter to the editor* in brackets after the date or the title of the letter, if it has one. Give the page number.

Youmans, G. (2009, January/February). [Letter to the editor]. *The Atlantic*, 303(1), 16.

11f Listing online sources (APA)

Refer to the screenshot of a Web site in 7c, page 46, and include in your citation whatever information is available of the following to enable your readers to locate your sources:

1. **name of author(s)**, if available
2. **year and date** of print publication or of online posting (use *n.d.* if no date is available)
3. **title of work and subtitle**, along with an identification in square brackets of any special type of source, such as [Review], [Abstract], or [Multimedia presentation]
4. **source details**: any available **print publication information for online books and journal articles** as in items 1-19, above, such as the name of the journal, volume and issue number if each issue is paginated separately, and page numbers if they are shown (use a PDF version of an article when you can because it provides on-screen page numbers and figures for reference)
5. **retrieval statement**:
 - If a work has a **DOI** (digital object identifier), give it as the retrieval information. The DOI, a permanent

identification number for a source as published in any medium, will never change, even if the URL does. Many articles in restricted subscription databases have a DOI that is listed with citation information. Copy and paste the DOI and use it as a retrieval statement (as in item 20).

- If there is no DOI, cite the URL. Write *Retrieved from* and the URL (for a database, use the home or menu page URL). Write *Available from* in place of *Retrieved from* when a URL does not provide the actual source but instead tells how to retrieve it. If the content may be changed or updated, such as content on a Web site or in a wiki, also add your retrieval date (month + day, year).



KEY POINTS

Working with DOIs and URLs

- Copy and paste a DOI or URL from its site to be sure it is accurate. Many can be long and complex.
- In subscription databases such as the ones sponsored by EBSCO (Source Shot 5, p. 130), the DOI is easy to find on the citation page. On some sites, however, the DOI may lurk behind a button such as *Article*, *CrossRef*, or the name of a supplier of full-text articles. Remember to search the site fully for a DOI.
- If you give a DOI, a reader can then easily turn the DOI string into a URL by going to <http://www.crossref.org> or by appending the DOI string after <http://dx.doi.org> to access the work or the database in which it is located.
- In your reference list entry, add the DOI after the period following the inclusive page numbers. Write *doi* and add a colon (with no space after the colon) and the DOI numbers.
- Split a URL or DOI across lines only before a slash, a period, or other punctuation mark (exception: split after double slashes in http://).
- Do not italicize or underline a DOI or URL, which will be the last item in your reference, and do not follow it with a period.

SOURCE SHOT 5

Listing an Article in an Online Scholarly Journal with a DOI (APA)

Database Citation Page for a Scholarly Article with a DOI

- 3** — **Title:** **Why can't a man be more like a woman? Sex differences in Big Five personality traits across 55 cultures.**
- 1** — **Authors:** Schmitt, David P., Department of Psychology, Bradley University, Peoria, IL, US, dps@bradley.edu
Realo, Anu, Department of Psychology, University of Tartu, Tartu, Estonia
Voracek, Martin, Department of Psychology, University of Vienna, Vienna, Austria
Allik, Jüri, Department of Psychology, University of Tartu, Tartu, Estonia, juri.allik@ut.ee
- Address:** **Schmitt, David P.**, Department of Psychology, Bradley University, 105 Comstock Hall, Peoria, IL, US, dps@bradley.edu
- 4** — **Source:** Journal of Personality and Social Psychology, Vol 94(1), Jan 2008. pp. 168-182.
- Publisher:** US: American Psychological Association
- ISSN:** 0022-3514 (Print)
1939-1315 (Electronic)
- 5** — **Digital Object Identifier:** 10.1037/0022-3514.94.1.168

Source: EBSCO PsycARTICLES database. © EBSCO Publishing, 2008.

- 1** **Authors** **2** **Date**
 Schmitt, D. P., Realo, A., Voracek, M., & Allik, J. (2008).
- 3** **Title**
 Why can't a man be more like a woman? Sex differences in big five personality traits across 55
- 4** **Source details: journal (italicized)**
 cultures. *Journal of Personality and Social*
- Volume (italicized)** **Page numbers** **5** **DOI for retrieval**
Psychology, 94, 168-182. doi:10.1037/0022-3514
 .94.1.168

20. Online scholarly journal article with a DOI Universities and libraries subscribe to large searchable databases of print publications, such as Gale *InfoTrac*, EBSCO *Academic Search Premier*, ERIC, LexisNexis, EBSCO *PsycARTICLES*, and WilsonWeb *Education Full Text*, providing access to abstracts and full-text articles. In addition to print

information, give the DOI for electronic retrieval information in a reference list entry. Source Shot 5, page 130, shows the relevant part of the EBSCO *PsycARTICLES* database citation page that provides the information needed for the reference. You do not need to give the name of the database if the DOI is available.

A reader attaching the DOI string to <<http://dx.doi.org>> as <<http://dx.doi.org/10.1037/0022-3514.94.1.168>> would then be taken directly to a *PsycARTICLES* Web site containing the abstract and could then either purchase the full text or access it free by logging on to a database offered by the reader's library.

NOTE: The DOI leads to a URL. For college papers, it may be quicker and more convenient to give a persistent URL to a database the school has licensed. Consult with your instructor about such a divergence from APA style recommendations.

21. Online scholarly journal article with no DOI Give the URL of the home page of the journal (not followed by a period). The following journal is paginated by issue, so the issue number is given. No retrieval date is necessary.

Cleary, J. M., & Crafti, N. (2007). Basic need satisfaction,

emotional eating, and dietary restraint as risk factors for recurrent overeating in a community sample.

E-Journal of Applied Psychology, 3(2), 27-39. Retrieved from <http://ojs.lib.swin.edu.au/index.php/ejap>

Some articles, such as those in discontinued journals, can only be found in electronic databases such as *JSTOR* or *ERIC*. If such an article has no DOI, cite the home or entry page of the online archive.

22. Online article with a PDF print source Cite an article originally published in print and retrieved in PDF format as you would cite a print article, adding a DOI if one exists after the page numbers.

Jones, C. J., & Meredith, W. (2000, June). Developmental paths of psychological health from early adolescence to later adulthood. *Psychology and Aging*, 15, 351-360. doi:10.1037/0882-7974.15.2.351

If there is no DOI, give the URL of the journal's home page.

23. Article in an online journal or magazine with no print source available If only an HTML version is available, with information such as page numbers or figures missing, just give the journal or magazine publication information and the DOI or URL.

Svoboda, E. (2008, January/February). Scents and sensibility. *Psychology Today*, 41(1). Retrieved from <http://www.psychologytoday.com>

If you have a choice, always access the PDF version.

24. Newspaper article retrieved from a Web site or a database Newspaper articles as well as journal articles are often available from several sources, in several databases, and in a variety of formats, such as in the newspaper's database and a library's online subscription database. No page numbers are listed in the entry. Give the URL of the newspaper's home page when the article is available by search to avoid citing URLs that may change.

Belluck, P. (2010, December 6). Math puzzles' oldest ancestors took form on Egyptian papyrus. *The New York Times*.

No period at end when a URL ends the entry
Retrieved from <http://www.nytimes.com/>

25. Online abstract, review, editorial, or letter For an abstract retrieved from a Web site, begin the retrieval statement with the words *Abstract retrieved from* followed by the URL of the home page of the journal's Web site, with no period at the end.

Frith, H., & Gleeson, K. (2004). Clothing and embodiment: Men managing body image and appearance. *Psychology of Men & Masculinity*, 5, 40–48. Abstract retrieved from <http://content.apa.org>

For an abstract in a database, give the print publication information and then write *Abstract retrieved from* and the name of the database, followed by any identifying number in parentheses. Do not end with a period.

For a review, editorial, or letter to the editor in an online periodical, cite as for a print version and provide the appropriate content identifier in brackets after the title, such as *Review of . . .* followed by a date of retrieval. If there is no author or title, begin with the bracketed material. End with the DOI or URL. See 11e, items 17–19.

26. Web page, author identified Do not put the title in quotation marks or italics. Capitalize only the first word of the title or subtitle and proper nouns and adjectives. Give the URL and the date of retrieval for content that may be changed or updated.

Landau, E. (2010, October 22). Parents: How to raise a creative genius. Retrieved October 23, 2010, from <http://www.cnn.com>

27. Web page, no author identified Begin with the page title. See 11f, item 26, for the rest of the entry details. In your list of references, alphabetize by the first major word of the title.

What is osteoarthritis? (2011). Retrieved June 30, 2011, from <http://www.arthritis.org>

28. Entire Web site Give the complete URL in parentheses in the text of your paper after material referenced from the site; do not include the Web site in your list of references (see 11b, item M).

29. Technical or research report on a university or government agency site Italicize the title of a technical or research report and follow with any identifying number (*Report No. 351*) in parentheses. Then write *Retrieved from* and give the name of the university or government agency (and the department or division if it is named) Web site. Follow this with a colon and the URL.

McClintock, R. (2000, September 20). *Cities, youth, and technology: Toward a pedagogy of autonomy*. Retrieved from Columbia University, Institute for Learning Technologies website: <http://www.ilt.columbia.edu>

30. Online book Give a DOI if one is available; otherwise, give the URL.

Freud, S. (1923). *A young girl's diary*. New York, NY: Thomas Seltzer. Retrieved from <http://books.google.com>

31. Online reference work Give your retrieval date for a work that is likely to be updated, especially from a source such as *Wikipedia* that anyone can update and change.

Hilgevoord, J., & Uffink, J. (2006). The uncertainty principle.

In E. N. Zalta (Ed.), *The Stanford encyclopedia of philosophy*. Retrieved October 16, 2010, from <http://plato.stanford.edu>

32. Blogs, discussion boards, wikis, newsgroups, and archived electronic mailing lists Include in your list of sources only academic material (see 6a, 6b, and 7b) posted on archived lists or blogs. (If no archives exist, cite an entry on a discussion board or message board in your text as a personal communication; see 11g, item 38). In your entry include a description of the message in brackets after the title; include the name of the discussion list if it is not part of the URL. Write *Retrieved from* and the URL.

Baron, D. (2010, October 14). Killer app: Seven dirty words you can't say on your iPhone. [Web log post to The Web of Language]. Retrieved from <http://illinois.edu/db/view/25/36000?count=1&ACTION=DIALOG>

Always give the retrieval date for wiki pages, which may change constantly.

Desborough, B. (2007, January 11). A case for child-oriented learning response. Retrieved October 20, 2010, from <http://wikidia.wikispaces.com/concept>

11g Listing visual, multimedia, and miscellaneous sources (APA)

33. Film, recording, DVD, CD-ROM, or other video Identify the medium in brackets after the title. For a film, give the producer and director and the country where the film was released. Give the city and state or country and the publisher or recording label for other formats.

Lee, S. (Director). (2010). *The warrior's way* [Motion picture]. United States: Relativity Media.

Jacquet, L. (Director). (2005). *The march of the penguins* [DVD]. Burbank, CA: Warner Home Video.

For an online video, add the label in brackets [Video], the date of retrieval, and the URL.

34. Television or radio program

Gazit, C. (Writer). (2004). The seeds of destruction [Television series episode]. In D. J. James (Producer), *Slavery and the making of America*. New York, NY: WNET.

35. Podcast or MP3 download For a podcast, give the producer or editor, complete date, italicized title, identification of format and any other supplementary information in brackets, and *Retrieved from* followed by the URL.

Tanenhaus, S. (Editor). (2010, October 22). *Book update* [Interview with Jonathan Alter and Christopher Caldwell on political books] [Audio podcast]. Retrieved from <http://www.nytimes.com/services/xml/rss/nyt/podcasts/bookupdate.xml>

For an MP3 download, begin with the author or performer. Also give the place of production and the recording label.

Davis, A. (2007, October 2). *Angela Davis speaks: Panel discussion with Burnham, Mitchell, and Noble* [MP3 download]. Washington, DC: Folkways Records. Retrieved from <http://www.amazon.com>

36. Video blog posting Use a screen name if it is the only one available.

nnnicck. (2007, February 7). The march of the librarians [Video file]. Retrieved from <http://www.youtube.com/watch?v=Td922lONoDQ>

37. Presentation slides

Norvig, P. (2000). *The Gettysburg PowerPoint presentation* [PowerPoint slides]. Retrieved from <http://norvig.com/Gettysburg/index.htm>

38. Personal communication or interview Cite a letter, telephone conversation, interview, personal email, or message on a discussion board only in your text (11b, item O). Do not include it in your list of references.

39. Conference paper or poster session Cite published proceedings of meetings and symposia as you would a book or book chapter. If they are published regularly, cite in a periodical format. If published online, also give the DOI.

If contributions to symposia or conference paper or poster presentations have not been formally published, cite as follows:

Szenher, M. (2005, September). *Visual homing in natural environments*. Poster session presented at the annual meeting of Towards Autonomous Robotic Systems, London, England.

If the material is posted online, also give the retrieval information.

Szenher, M. (2005, September). *Visual homing with learned goal distance information*. Paper presented at the Third International Symposium on Autonomous Minirobots for Research and Edutainment, Fukui, Japan. Retrieved from <http://books.google.com>

40. Computer software Do not use italics for the name of the software.

SnagIt (Version 9.0) [Computer software]. (2008). Okemos, MI: TechSmith.

Model Paper 3: A student's research paper, APA style

The following paper was written by Maria Saparauskaite in a required first-year course at Hunter College. The assignment was to explore a current issue. Using the APA style of documentation, she provides a title page, an abstract, and section headings. Her citations and the list of references at the end follow APA guidelines and serve to answer any questions readers may have about the authors, dates, and publication details of her source material. Note the position of the running head and page number on each page.

NOTE: Blue annotations point out issues of content and organization; red annotations point out APA format issues.

Title Page (APA)**Running head and page number on every page**

SECRET OF SAVANT

1

In capitals**Midway on page,
centered in capital and
lowercase letters**

The Secret of the Savant

Maria Saparauskaite

Hunter College of the City University of New York

Abstract Page (APA)

SECRET OF SAVANT

2

Abstract**Heading centered, capital and lowercase letters**

This paper investigates the phenomenon of savants, people with unusual mental talents, and describes some of their extraordinary feats. Theories of the development of the rare savant syndrome are explored, especially the connection between a savant's abilities and whether the effects of brain damage on the hemispheres of the brain cause savant talents to emerge spontaneously. A study by Snyder, Bahramali, Hawker, and Mitchell (2006) is explored in detail. The researchers wanted to examine how stimulation of the brain affected mental functions, with participants experiencing either brain stimulation or a sham session and then being asked to make judgments about what they saw. The study suggests that the savant condition could be stimulated, thus raising questions about not only whether rewiring of the brain is advisable but also to what ends any newfound intelligence may be applied.

**Length:
137 words
(aim for
100–200)****Passive
voice
common
in APA****Summary
of findings****Double-
spaced
text**

The Paper (APA)

SECRET OF SAVANT

3

Paper title
centered; no
extra space
between
title and
paper text

The Secret of the Savant

Many of us struggle with learning and

memorization. We may long to be able to do math

problems quickly in our heads, play a favorite song

on the piano after hearing it only once, or recapture

details from an event we have observed. We may

wish we could learn a second language as easily as

1" margin

we did our first. For a few individuals among us, these

talents are as natural as breathing. These individuals

are *savants*, and they are capable of unusual mental

Area of
research
and
hypothesis

feats. Some recent studies have shown that there

may be a savant within all of us, which means that our

brains may be capable of the same abilities as savants.

Main heading
bold and
centered

Through artificial means these talents can in some

cases be accessed temporarily.

Background Review of the Literature

No extra
space around
headings

Subhead
bold and
flush left

Savants and Their Accomplishments

Savants exhibit extraordinary talents.

Year in
parentheses

Researchers Treffert and Wallace (2004) have

reported that at the age of 14, Leslie Lemke was

able to play Tchaikovsky's Piano Concerto No. 1

without a single mistake after hearing it only once. He

had never had a piano lesson in his life, but today he

tours all over the world playing in concerts even though

he is blind and developmentally disabled. Lemke even

composes his own music. Another savant, Kim Peek,

the inspiration for the Oscar-winning film *Rain Man*,

has memorized more than 7,600 books. It would take

him less than 3 seconds to tell you which day of the

SECRET OF SAVANT

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week your birthday fell on and which day of the week you will be collecting your first pension. Like Lemke, Peek is also developmentally disabled. The artwork of another savant, Richard Wawro, is known all over the world. His childhood oil paintings left people speechless (Treffert & Wallace, 2004). He is an autistic savant, as is David Tammet, who can calculate 37 to the 4th power in his head (Heffernan, 2005).

The Savant Syndrome

The savant syndrome is an extremely rare condition most often found in people with IQs ranging from 40 to 70, though sometimes it can occur in people with IQs up to 114 or higher (Treffert & Wallace, 2004). Most savants are physically disabled or suffer from autism, which is a "pervasive development disorder [that] is characterized by a severe disturbance of communication, social, and cognitive skills, and is often associated with mental retardation" (Sternberg, 2004, p. 352). Despite that, savants exhibit amazing mental superiority in specific areas, such as arithmetic, drawing, music, or memory. However, their way of thinking is very literal, and they have problems understanding abstract concepts. Their abilities emerge spontaneously and cannot be improved over time. Also, savants cannot explain how they do what they do (Snyder, Bahramali, Hawker, & Mitchell, 2006).

Theories of Development of the Syndrome

Scientists have only a vague idea of how the savant syndrome develops. Recent studies have illustrated that developmental problems in the left brain hemisphere

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are most commonly seen in savants. Bernard Rimland of the Autism Research Institute has observed that most abilities in autistic savants are associated with the right hemisphere, whereas the abilities they are deficient in are associated with the left hemisphere (Treffert & Wallace, 2004). The left hemisphere is thought to be responsible for forming hypotheses and concepts. This observation helps to explain why savants tend to be so literal. Another set of evidence for this theory is the occasional emergence of savant-like talents in people suffering from dementia. Bruce Miller of the University of California observed five elderly patients who spontaneously developed exceptional artistic skills in music and painting. All of these patients had what is called *frontotemporal dementia* (FTD). Miller discovered that most brain damage caused by FTD was localized in the left hemisphere (Treffert & Wallace, 2004). Another case of brain damage examined by psychologist T. L. Brink reported that a 9-year-old boy developed “unusual savant mechanical skills” (Treffert & Wallace, 2004) after a bullet damaged his left hemisphere. According to Treffert and Wallace, these reports of spontaneous emergence of the savant syndrome in people with brain damage could point to a possibility that savant talents may be innate to everyone. So, as reporter Lawrence Osborne (2003) provocatively asked, “Could brain damage, in short, actually make you brilliant?”

Snyder’s Experiment

Allan Snyder of the University of Sidney, “one of the world’s most remarkable scientists of human cognition”

Mentions authority of source

Present perfect tense used to introduce source

Past tense for a research study

Question for research

Credentials of researcher

New set of page head-ing bold-centere

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(Osborne, 2003), became interested in the prospect of hidden genius when observing patients who underwent a procedure called *transcranial magnetic stimulation* (TMS). The TMS was “originally developed as a tool for brain surgery: by stimulating or slowing down specific regions of the brain, it allowed doctors to monitor the effects of surgery in real time” (Osborne, 2003). Interestingly enough, this procedure had very noticeable side effects on the patients’ mental functioning. A patient would either temporarily lose his ability to speak or make odd mistakes while speaking. But one side effect intrigued Snyder the most: Some patients undergoing TMS would gain savant-like intelligence for a limited amount of time. With his colleague D. J. Mitchell, he came up with the theory that savants have a privileged access to lower levels of cognition whereas normal persons do not (Snyder & Mitchell, 1999).

Claim of
researchers

Participants and Method

To test this theory, Snyder, along with Bahramali, Hawker, and Mitchell, led an experiment (2006) that was based on the finding that some savants are able to guess the exact number of items, such as matches, just by glancing at them. He tells of autistic twins who were able to estimate correctly the number of matches (111) fallen on the floor. By using TMS on the brains of 12 volunteers, Snyder wanted to find out if a normal person could accomplish the same thing. The goal was to create virtual lesions in the left anterior temporal lobes of the volunteers, thus suppressing mental activity in that region of the brain.

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Description of experiment The participants underwent two sessions. During one of them, they received TMS stimulation, while during the other "sham" session, they did not. The participants were not able to tell the difference. During each session, the participants were shown a random number of dots on a computer screen (as shown in Figure 1) and then told to estimate the number of dots they saw. They were asked to do this before the TMS stimulation, then 15 minutes afterward, and finally, an hour later. The same procedure was used in both real and sham sessions.

Results of the Experiment

Purpose of figure explained The results, summarized in Figure 2, are surprising. Eight of the 12 participants improved their ability to estimate the number of dots within an accuracy range of five after the TMS stimulation. The probability for this to happen merely by chance alone is less than 1 in 1,000. Clearly there is a significant increase in the number of correct estimations after the TMS stimulation. The sham session shows relatively little variation.

Confirmation of hypothesis Snyder and the other researchers concluded that the experiment "demonstrated an enhanced ability of healthy normal individuals to guess the absolute number of discrete elements by attempting to artificially stimulate the savant condition" (2006, p. 842). They described savants as being able to see the parts of the holistic picture, thus having access to raw information, unlike normal healthy individuals.

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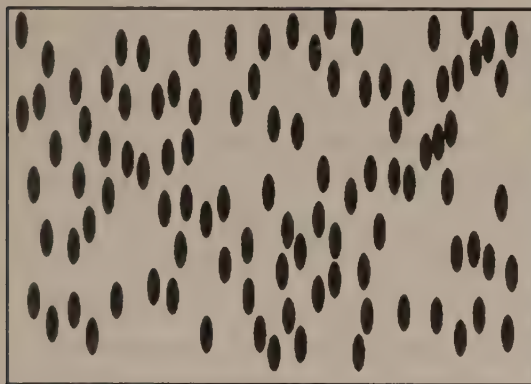


Figure 1. The task—to estimate the number of dots, A. H. Snyder et al., 2006, p. 838.

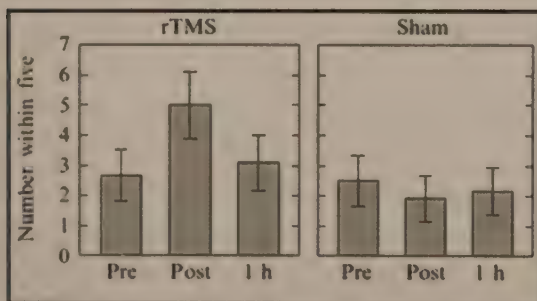


Figure 2. Participants' ability to make guesses within an accuracy range of 5, both with repetitive transcranial magnetic stimulation and without (the sham session), Snyder et al., 2006, p. 841.

Blue = content issues Red = format issues

From A. Snyder, H. Bahramali, T. Hawker, and D. J. Mitchell, "Savant-Like Numerosity Skills Revealed in Normal People by Magnetic Impulses," *Perception* 35(6), 837–845. doi:10.1068/p5539

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Conclusion

The line separating a normal person from a savant may thus be less "hard wired" than previously assumed. If a person could become brilliant by having his or her brain rewired, how would this newfound intelligence be used? For personal gain or for selfless good? Whatever directions and possibilities such research may reveal, understanding the savant syndrome brings us closer to understanding the human brain. Perhaps, in the future, research on savants will not only teach us more about what intelligence is and where it lies but will also help people who are born mentally retarded or brain damaged. The research that is just beginning opens up many possibilities.

Questions
for further
research

Thesis

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Organized alphabetically References **New page, double-spaced**

- Heffernan, V. (2005, February 23). A savant aided by the sparks that he sees inside his head. *The New York Times*. Retrieved from <http://www.nytimes.com>
- Osborne, L. (2003, June 22). Savant for a day. *The New York Times Magazine*. Retrieved from <http://www.nytimes.com>
- Snyder, A., Bahramali, H., Hawker, T., & Mitchell, D. J. (2006). Savant-like numerosity skills revealed in normal people by magnetic impulses. *Perception*, 35, 837-845. doi:10.1068/p5539
- Snyder, A. W., & Mitchell, D. J. (1999). Is integer arithmetic fundamental to mental processing? The mind's secret arithmetic. *Proceedings of the Royal Society B: Biological Sciences*, 266, 287-292. doi:10.1098/rspb.1999.0676.
- Sternberg, R. J. (2004). *Psychology* (4th ed.). Toronto, Canada: Wadsworth.
- Treffert, D. A., & Wallace, G. L. (2004, January). Islands of genius. *Scientific American Mind*. Retrieved from <http://scientificamerican.com>

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Date in parentheses

Scholarly article

Volume number italicized

The DOI of the article

URL of the periodical home page

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Chicago Style

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from a student's *Chicago* research
paper 156**

In addition to its author-year parenthetical reference system similar to the APA system, *The Chicago Manual of Style*, 16th edition (Chicago: U of Chicago P, 2010), has a system that documents sources in footnotes or endnotes and a bibliography. This system is used widely in the humanities, especially in history, art history, literature, and the arts. For a *Chicago*-style humanities paper, include an unnumbered title page, and number the first page of your paper 2.

12a Basic features of the *Chicago* note style**KEY POINTS****How to Document Sources in *Chicago* Style**

1. *In your text*, place a superscript numeral at the end of the quotation or the sentence in which you mention source material; place the number after all punctuation marks except a dash.
2. *On a separate numbered page at the end of the paper*, list all endnotes (single-spaced but double-spaced between notes), and number the notes sequentially, as they appear in your paper. If you use footnotes, a word processing program can automatically place them at the bottom of a page.

Example of an Endnote or Footnote for a Book**In-Text Citation with Numeral****FOR FOOTNOTE
(SOURCE AT BOTTOM OF PAGE):**

Mondrian planned his compositions with colored tape.³

**FOR ENDNOTE
(MENTIONING SOURCE):**

According to Arnason and Prather, Mondrian planned his compositions with colored tape.³

Numbered Endnote or Footnote (single-spaced)

3. H. Harvard Arnason and Marla F. Prather, *History of Modern Art* (New York: Abrams, 1998), 393.

12b How to cite sources in your paper (Chicago)

Use the following format. Number your notes sequentially.

George Eliot thought that *Eliot* was a "good, mouthfilling, easy to pronounce word."¹

See 12c, page 149, for the endnote for this citation.

12c How to prepare Chicago endnotes and footnotes**KEY POINTS****Chicago Endnotes and Footnotes**

1. In the list of endnotes, place each number on the line (not as a superscript), followed by a period and one space. Follow the same format for footnotes. Word processing software will often automatically make a footnote number superscript; just be consistent with the format you use.
2. Indent the first line of each entry three or five spaces. Single-space within a note and double-space between notes unless your instructor prefers double-spacing throughout.
3. Use the author's full name, not inverted, followed by a comma and the title of the work. Put quotation marks around article titles, and italicize titles of books and periodicals.

4. Capitalize all words in the titles of books, periodicals, and articles except *a*, *an*, *the*, coordinating conjunctions, *to* in an infinitive, and prepositions. Capitalize any word that begins or ends a title or subtitle.
5. Follow a book title with publishing information in parentheses (city—and state if necessary: name of publisher, year) followed by a comma and the page number(s), with no *p.* or *pp.* Follow an article title with the name of the periodical and pertinent publication information (volume, issue, date, page numbers where appropriate). Do not abbreviate months.
6. Separate major parts of the citation with commas, not periods.
7. For online sources, provide the date of publication or revision and a DOI or URL (see 12f). For time-sensitive or undated material, give an access date.

First note for a source

book title italicized,
all important words capitalized

author's name in normal order comma

1. Margaret Crompton, *George Eliot: The Woman*

place, publisher, and date in parentheses

(London: Cox and Wyman, 1960), 123,

comma page number

First note for a source if a bibliography is provided If your paper includes a bibliography listing all the sources cited in your notes, the note citation can be concise.

1. Crompton, *George Eliot*, 123.

A bibliography supplies full publication details. All lines after the first are indented, and the parts of each entry are separated with periods, not commas, with no mention of page numbers in books, as in this bibliography entry:

last name first, not indented

Crompton, Margaret. *George Eliot: The Woman*. London:
Cox and Wyman, 1960.

See also the sample bibliography in 12h.

Note referring to the immediately preceding source Use *Ibid.* (Latin for *ibidem*—"in the same place") if the author, work, and page number(s) are the same as those in the preceding entry. If the page number is different, add it after *Ibid.* and a comma:

2. *Ibid.*, 127.

However, avoid a series of *ibid.* notes. These are likely to irritate your reader. Instead, place page references within your text: *As Crompton points out (127), . . .*

Any subsequent reference to a previously cited source For a reference to a source cited in a previous note but not in the immediately preceding note, give only the author and page number. However, if you cite more than one work by the same author, include a short title to identify the source.

6. Crompton, 124.

12d Notes for print books and parts of books (*Chicago*)

Note the indented first line, the full name of the author, the commas separating major sections of the note, and the publication details in parentheses (city: publisher, year of publication). For an edited or translated book, use *ed.* or *trans.* after the name. If you quote or refer to a specific page of the source, provide the page number after the publication details and a comma, as in item 1. For a general reference or one to the work as a whole, end the note after the closing parenthesis, as in item 2.

1. Book with one author

1. Robert A. Caro, *Master of the Senate: The Years of Lyndon Johnson* (New York: Knopf, 2002), 8.

2. Book with two or more authors

2. George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: University of Chicago Press, 1980).

For a book with four or more authors, use the name of only the first author followed by *et al.* ("and others").

3. Book with no author identified

3. *Chicago Manual of Style*, 16th ed. (Chicago: University of Chicago Press, 2010).

4. Government document

4. US Department of Education, National Center for Education Statistics, *The Condition of Education, 2007* (Washington, DC: Government Printing Office, 2007).

Note that in *Chicago* style, *US* and *USA* don't have periods.

5. Book with editor or translator

5. John Updike, ed., *The Best American Short Stories of the Century* (Boston: Houghton Mifflin, 1999).

For a translated work, begin with the translator's name, a comma, and *trans*.

6. Contribution to an edited volume or anthology (essay, chapter, poem, short story)

6. Terrence Des Pres, "Poetry and Politics," in *The Writer in Our World*, ed. Reginald Gibbons (Boston: Atlantic Monthly Press, 1986), 20.

7. Author's work quoted in another work

7. E. M. Forster, *Two Cheers for Democracy* (New York: Harcourt, Brace, and World, 1942), 242, quoted in Phyllis Rose, *Woman of Letters, A Life of Virginia Woolf* (New York: Oxford University Press, 1978), 219.

8. Scriptures and classics Provide the reference in the text or in a note. For the Bible, include the book (in abbreviated form, chapter, and verse, not a page number) and the version used. Do not include the Bible in a bibliography.

8. Gen. 27:29 (New Revised Standard Version).

For Greek and Roman works and for classic plays in English, locate by the number of book, section, and line or by act, scene, and line. Cite a classic poem by book, canto, stanza, and line, whichever is appropriate. Specify the edition used only in the first reference in a note.

12e Notes for print articles (*Chicago*)

9. Article in a scholarly journal Give author(s), title of article, title of journal, volume and issue numbers, and date. End with the page number(s) you refer to. (In a bibliography, give the page span of the article.)

9. Warren Wilner, "The Lone Ranger as a Metaphor for the Psychoanalytic Movement from Conscious to Unconscious Experience," *Psychoanalytic Review* 92, no. 5 (2005): 764.

To cite an abstract, include the word *abstract* before the title of the journal. For more on scholarly journals, see 6a and 6b.

10. Article in a magazine Include the month for monthly magazines and the complete date for weekly magazines (month, day, year). Cite only a specific page number in a note. In a bibliography, however, provide the range of pages of the whole article.

10. Peter Ludlow, "WikiLeaks and Hacktivist Culture," *Nation*, October 4, 2010, 25.

11. Article or editorial in a newspaper Do not include an initial *The* in the name of a newspaper. Give the edition and any section number, but not the page number, last.

11. John Noble Wilford, "Extinct Penguins Wore Earth Tones, Fossil Shows," *New York Times*, September 29, 2010, late edition, sec. A.

If no author is given, begin the note with the title.

12. Letter to the editor

12. Allyssa McCabe, letter to the editor, *New Yorker*, October 4, 2010, 8.

13. Review (of a book, play, film, performance)

13. Evelyn Toynton, "Waugh vs. Waugh: The Family Ties That Bind," review of *Fathers and Sons: The Autobiography of a Family*, by Alexander Waugh, *Harper's*, August 2007, 92.

12f Notes for online sources (*Chicago*)

- To cite an online article, poem, government publication, or book, provide the same available information that you would for a nonelectronic source, but add a DOI or URL at the end.
- Give the DOI (digital object identifier), a permanent identifying number for locating a work in all media in which it is published, rather than a URL (uniform resource locator), if one is available.
- To split a DOI or URL across lines, do not insert a hyphen. Make the split *after* a colon or double slash; *before* a single slash, period, comma, hyphen, and most other punctuation; and either *before* or *after* an ampersand or equals sign.

- Provide a date of access, separated by commas, before the DOI or URL only if the material is undated or time sensitive, as shown in item 17.
- End the entry with a period after the DOI or URL.

14. Online reference work Cite an online dictionary or an encyclopedia in a note, but do not include it in a bibliography. Because reference works are frequently updated, give the date when you accessed the material. Precede the title of an alphabetized article with the initials s.v. (Latin for *sub verbo*—"under the word").

14. *Columbia Encyclopedia*, 6th ed., s.v. "Bloomsbury group," accessed September 1, 2010, <http://www.bartleby.com/65/bl/Bloomsbury.html>.

15. Online book For books both in print and online, cite the source you consult. Include the DOI (if available) or URL as the last part of the citation. Include your date of access only for a book that may be revised in new editions.

15. Mary Wollstonecraft Shelley, *Frankenstein, or, the Modern Prometheus* (London: Dent, 1912), <http://ota.ahds.ac.uk>.

16. Article retrieved from an online database List a stable URL if the database includes one with the archived article. If it does not, give the name of the database and (in parentheses) any identifying number provided.

16. Geoffrey Bent, "Vermeer's Hapless Peer," *North American Review* 282, no. 5 (1997), <http://www.jstor.org/stable/2516155>.

See 12h for a bibliography entry.

17. Web page or document from a Web site Give the author (if known), title of the document, title of the Web site, owner or sponsor of the site (if needed), date of posting, and URL.

17. Tammy Worth, "Why Your Job Is Making You Depressed," Cable News Network, October 1, 2010, <http://www.cnn.com/2010/HEALTH/10/01/health.job.making.depressed/index.html>.

18. Article in an online journal, magazine, or newspaper Cite as for a print publication, with the DOI or URL added at the end after a comma.

18. Caroline Ford, "Museums After Empire in Metropolitan and Overseas France," *Journal of*

Modern History 82 (September 2010): 625–61,
doi:10.1086/654828.

19. Government publication online

19. US Department of Education, National Center for Education Statistics, *The Condition of Education*, 2007, <http://nces.ed.gov/pubs2007/2007064.pdf>.

20. E-mail communication

20. Toby Gingold, e-mail message to the author, August 23, 2010.

21. Material posted on an electronic discussion list, wiki, or mailing list Whenever possible, cite the name of the list, date of individual posting, and URL for the archived material.

21. David Schwalm to WPA-L mailing list, August 30, 2010, <https://lists.asu.edu/cgi-bin/wa?A0=WPA-L>.

12g Notes for audiovisual, multimedia, and miscellaneous sources (*Chicago*)

22. Interview, lecture, or speech Treat a published interview like an article or a book chapter, including the phrase *interview with*. For unpublished interviews, include the type of interview and the date. Include a DOI or URL for interviews conducted online.

22. Douglass Mignone, telephone interview with the author, October 19, 2010.

For a lecture or speech, also provide the location and date in parentheses: (*lecture, Hunter College, New York, April 7, 2010*).

23. Audiovisual sources Include the date of copyright, production, or performance. Give the type of medium (such as *CD-ROM*, *compact disc*, *DVD*, *film*, or *audiocassette*) at the end of the entry, followed by any optional supplementary information (number of discs, length of film). Recordings consulted online should include a URL or DOI.

23. *Citizen Kane*, produced, written, and directed by Orson Welles, RKO, 1941, film, 119 min.

24. Other multimedia Give author, title, and date, and include the type of medium (such as *podcast*, *MP3*, or *MPEG audio file*), indicating where you accessed the source.

24. Sam Tanenhaus, *Book Update*, November 23, 2010, *New York Times* podcast, <http://www.apple.com/itunes>.

25. E-books Cite books downloaded from libraries or booksellers as you would printed books, but indicate the format at the end of the citation.

25. Stephen Hawking. *The Grand Design* (New York: Bantam Books, 2010), Kindle edition, chap. 1.

Since e-books often do not have stable page numbers, cite the chapter, section, or other division instead.

12h A student's *Chicago* bibliography

See whether your instructor wants you to include a bibliography of works cited (or of works consulted) in addition to notes. If he or she does want you to include this information, you can use the short form for notes (12c, p. 149). Include complete page spans for articles.

Note form (with commas separating the three major parts of the note)

note number, indented

7. Peter C. Sutton, *Pieter de Hooch, 1629–1684*

publication details in parentheses

page number of exact citation

(New Haven: Yale University Press, 1988), 57.

Bibliography form (with periods separating the three major parts of the entry)

no note number, indented only after first line of entry

Sutton, Peter C. *Pieter de Hooch, 1629–1684*. New Haven: Yale University Press, 1988.

The following bibliography is from a student's paper on the seventeenth-century Dutch painter Pieter de Hooch.

Quinones 16

Bibliography

Bent, Geoffrey. "Vermeer's Hapless Peer." *North American Review* 282, no. 5 (1997): 10–13. <http://www.jstor.org/stable/2516155>.

Botton, Alain de. "Domestic Bliss: Pieter de Hooch Exhibition." *New Statesman*, October 9, 1998, 34–35.

Hollander, Martha. "Public and Private Life in the Art of Pieter de Hooch." *Nederlands Kunsthistorisch Jaarboek* 51 (2000), 272–93.



Sutton, Peter. *Pieter de Hooch: Complete Edition, with a Catalogue Raisonné*. Ithaca, NY: Cornell University Press, 1980.

Model Paper 4: Sample pages from a student's *Chicago* research paper

Here is the third paragraph (along with its corresponding endnotes) of an essay by Lynn McCarthy, written for Professor Roberta Bernstein's course in modern art at the State University of New York at Albany. Page 1 of her paper was a numbered title page. The assignment was to analyze a work of art by Piet Mondrian. In her paper, she included a visual image of *Trafalgar Square*.

NOTE: **Blue** annotations point out issues of content and organization; **red** annotations point out *Chicago* format issues.

Paragraph on Third Page of Essay (Chicago Style)

McCarthy 3

Trafalgar Square, an oil on canvas measuring 145.2 by 120 cm, today is housed in the Museum of Modern Art in New York City. It is interesting to discover that Mondrian planned out his compositions with colored tape before he applied any paint.³ Some tape actually still remains on his *Victory Boogie Woogie* (1942–44), which is an unfinished work he was involved in at the time of his death. But what is even more interesting is that although Mondrian preplanned the compositions, we know from x-rays that he reworked the paint on his canvases over and over again.⁴ So as methodical and mathematical as we may think Mondrian was, he still felt constant inspiration and intuitive urges to make changes along the way. It is interesting, too, to note that he worked on a flat, horizontal table rather than at an easel.⁵ Maybe he did this for practical or comfort reasons, but it also can be seen as a break from the conventional way artists created their works just as their subject matter broke from tradition. I think of how an artist like Jackson Pollock takes this even further by laying his canvas on the floor and walking on and around it, dropping and splattering the paint.

Super-script number refers to list at end

Brings in own knowledge

Endnotes (*Chicago Style*), Beginning on a New Page

McCarthy 5

Notes

1. Harry Cooper and Ron Spronk, *Mondrian: The Transatlantic Paintings* (New Haven, CT: Yale University Press, 2001), 24.

2. *Ibid.*, 24–25.

3. H. Harvard Arnason and Marla F. Prather, *History of Modern Art* (New York: Abrams, 1998), 393.

4. Cooper and Spronk, 237.

5. Arnason and Prather, 383.

6. Cooper and Spronk, 34.

7. Arnason and Prather, 233.

Refers to
source 1,
directly
above

Same source
as in note 1,
with a
different
page number

Five C's for Clear Style



- 13** Cut
- 14** Check for Action ("Who's Doing What?")
- 15** Connect
- 16** Commit
- 17** Choose Your Words Carefully

Readers sometimes suffer from what has been called the MEGO—“My Eyes Glaze Over”—reaction to a piece of writing, even when ideas are well organized and there are no grammatical errors. This reaction happens when readers are turned off by a style that obscures meaning, a style that is characterized by wordiness, flatness, inappropriate word choice, clichés, and sentences constructed without interesting variations. Do your readers a favor: When you read your own draft prior to revision, use the convenient mnemonic of the five C’s to remind you what to look for and consider for revision. Keep clarity and directness in mind as the basics of academic writing. Of course, graceful and elegant writing may ultimately be your aim, but grace and elegance always need an underlay of clarity.

Try this quick test: Read your draft aloud. If *you* have to pause anywhere to make sense of what you have written (watch out for a stumble, a pause, discomfort, or the occasions when “Huh?” flashes through your mind), use the five C’s to revise for style and to get rid of the glitch.

13

The First C: Cut

When you write, do not underdevelop your ideas because you fear taxing readers’ patience. Work on developing ideas and presenting material that has substance, persuasive detail, explanation, and original expression. But once you have a draft whose ideas and content you are happy with, scrutinize it for obvious redundancies, fumbling phrases, weak expressions, and obscurities that can easily creep into a first draft.



Cut wordiness.

Say something only once and in the best possible place.

- ▶ The Lilly Library ~~contains many rare books. The books~~
^s
~~in the library are~~ carefully preserved. ~~The library also~~
^{many rare books and manuscripts}
~~houses a manuscript collection.~~
- ▶ Steven Spielberg, ~~who has directed~~ the movie ~~that has~~
^{director of}
~~been described as~~ the best war movie ever made, ~~is~~
[^]
~~someone who knows~~ many politicians.

- California residents have voted to abolish bilingual education/~~The main reason for their voting to abolish~~
^{because}
 bilingual education was that many children were being placed indiscriminately into programs and kept there too long.

In addition, trim words that simply repeat an idea expressed in another word in the same phrase: *basic essentials*, *true facts*, *circle around*, *consensus of opinion*, *completely unanimous*, *my personal opinion*. Edit redundant pairs: *various and sundry*, *each and every*.

- The task took ~~diligence and~~ perseverance.
^{has}
- His surgeon ~~is a doctor with a~~ great deal of clinical experience. ^

Cut formulaic phrases.

Replace wordy phrases with shorter or more direct expressions.

Formulaic	Concise
at the present time	now
at this point in time	
in this day and age	
in today's society	
because of the fact that	because
due to the fact that	
are of the opinion that	believe
have the ability to	can
in spite of the fact that	although, despite
last but not least	finally
prior to	before
concerning the matter of	about

Cut references to your intentions.

Eliminate references to the organization of your text and your own planning, such as *In this essay, I intend to prove that . . .*; or *In the next few paragraphs, I hope to show that . . .*; or *In conclusion, I have demonstrated . . .*. In a short essay, there's no need to announce a plan. However, in the sciences and social sciences, where information is often provided in a set order, such signals are more appropriate and more frequent: *This paper describes three approaches to treating depression.*

14

The Second C: Check for Action ("Who's Doing What?")

Vigorous sentences show clearly who or what is doing the action. Use vivid, expressive verbs when you can. Do not overuse the verb *be* (*be, am, is, are, was, were, being, been*) or verbs in the passive voice.



Show "Who's doing what?" as subject and verb.

The subject shows the doer of the action and the verb tells what the subject is or does. They carry the weight of the meaning of the sentence. Make sure not to waste the directness they can lend to *your* meaning. Read your draft and mark subjects and verbs with S and V.

Wordy

S
V

The mayor's approval of the new law was due to the voters' suspicion of the concealment of campaign funds by his deputy.

The subject and verb here tell us that "the mayor's approval... was"—not a very powerful statement! Ask "Who's doing what?" and you come up with a tougher, leaner sentence:

Subject

Verb

the mayor

approved

the voters

suspected

his deputy

had concealed

Revised

The mayor approved the new law because the voters suspected that his deputy had concealed campaign funds.

The revision is not only shorter but more direct; it gets rid of three nouns formed from verbs (*approval, suspicion, and concealment*) as well as five phrases using prepositions (words used before nouns and pronouns): *of, to, of, of, by*.



Scrutinize sentences beginning with *there* or *it*.

Use the Find feature of your word processing program to find all instances of *there* and *it* in your document. Rewriting a sentence that begins with *there* or *it* often makes the sentence

more direct. Try revising by asking “Who’s doing what?” and then using an action verb and a subject that does the action.

Wordy There was a discussion of the health care system by the politicians. [Who’s doing what here?]

Revised The politicians discussed the health care system.

Wordy It is clear that Baker admires Updike.

Revised Clearly, Baker admires Updike.

Avoid unnecessary passive voice constructions.

The passive voice tells what is done to something or someone: “The turkey *was cooked* too long.” Extensive use of the passive voice can make your style seem pedantic and wordy.

Passive The problem will be discussed thoroughly by the committee.

Revised The committee will discuss the problem thoroughly.

The passive voice occurs frequently in scientific writing because readers are primarily interested in data, procedures, and results, not in who developed or produced them. In a scientific report, you are likely to read, for example, *The rats were fed*, not *The researchers fed the rats*. See 22g for more on when it is stylistically appropriate to use the passive voice.

15 The Third C: Connect

When you read your draft, pay attention to a smooth flow, with clear connections between sentences and paragraphs. Avoid a series of grasshopperlike jumps.

Apply the principle of consistent subjects.

Readers need a way to connect the ideas beginning a sentence with what has gone before. So when you move from one sentence to the next, avoid jarring shifts of subjects.

Shift of subject

Memoirs are becoming increasingly popular.

Readers all over the continent are finding them appealing.

Revised

Memoirs are becoming increasingly popular.

They appeal to readers all over the continent.



Make logical connections with transitional words and expressions.

Transitional expressions connect independent clauses and paragraphs. They are usually followed by a comma.

Transitional words and expressions

Adding an aside: incidentally, by the way, besides

Adding an idea: also, in addition, further, furthermore, moreover

Affirming: of course, in fact, certainly, obviously, to be sure, undoubtedly, indeed

Contrasting: however, nevertheless, nonetheless, on the other hand, in contrast, still, on the contrary, rather, conversely

Explaining: in other words, that is

Giving examples: for example, for instance

Showing order of time or order of ideas: first, second, third (and so on), then, next, later, subsequently, meanwhile, previously, finally

Showing result: as a result, consequently, therefore, thus, hence, accordingly, for this reason

Showing similarity: similarly, likewise

Summarizing: in short, generally, overall, all in all, in conclusion, above all

For punctuation with these transitional words and expressions, see 27a and 30b.



Vary the ways to connect and combine ideas.

To avoid a series of short, choppy sentences, consider the logical connection between ideas. Frequently you will have several alternatives: a transition, a coordinator (*and*, *but*,

or, nor, so, for, or yet), or a subordinator (a word such as *because, if, although, while, who, or which* used to introduce a dependent clause), as in the following examples. Note the punctuation in each.

- The flight was long and cramped. The varied entertainment program made it bearable.

Transition

The flight was long and cramped; *however*, the varied entertainment program made it bearable.

The flight was long and cramped; the varied entertainment program, *however*, made it bearable.

Coordination

The flight was long and cramped, *but* the varied entertainment program made it bearable.

Subordination

Although the flight was long and cramped, the varied entertainment program made it bearable.

16

The Fourth C: Commit

According to E. B. White, coauthor with William Strunk, Jr., of *The Elements of Style*, Strunk “scorned the vague, the tame, the colorless, the irresolute. He felt it was worse to be irresolute than to be wrong.” Chapter 16 focuses on ways to be firm, colorful, and resolute, with a confident stance and a consistent tone.

16a Commit to a confident stance.

As you read your draft, ask yourself: Where am I in this draft? What will readers learn about what I want to say and what my reasons are for saying it? These questions lead you to language that shows your commitment to the point you want to make based on your knowledge and research findings. When you present your own opinions, do not overuse language that suggests ambivalence and indecisiveness, which is evident in words and phrases like *maybe, perhaps, might, it could be, it could happen, it might seem, and it would appear*—unless, of course, you are discussing tentative new concepts and hypotheses. Never apologize for lack of experience or knowledge and, above all, make sure that what you

give to readers is based on solid research and interpretation of your findings. Then you will turn to language that reflects accountability and commitment: *as a result, consequently, of course, believe, need, demand, think, should, must*. Remember, though, to use such language of commitment only after you have thoroughly researched your topic and have found the evidence convincing.

16b Commit to a consistent tone.

For most academic writing, commit resolutely to an objective, serious tone (see 17b for how your word choice can alter your tone). Avoid sarcasm, colloquial language, name-calling, or pedantic words and structures, even in the name of variety. Make sure you dedicate a special reading of a draft to examining your tone; if you are reading along and a phrase or passage strikes you as unexpected or out of place, flag it for later revision. However, an appropriate and consistent tone for academic writing does not mean using long words and stuffy, pedantic language. Pretentious language makes reading difficult, as the following example shows:

- When a female of the species ascertains that a male with whom she is acquainted exhibits considerable desire to extend their acquaintance, that female customarily will first engage in protracted discussion with her close confidantes.

Simplify your writing if you find sentences like that in your draft. Here are some words and phrases to watch out for:

Stuffy	Direct
ascertain	find out
commence	begin
deceased	dead
endeavor	try
finalize	finish
implement	carry out
optimal	best
prior to	before
purchase	buy
reside	live
terminate	end
utilize	use

Because tone is really a function of how you anticipate readers' expectations, ask a tutor or friend to read your writing and note any lapses in consistency of tone.

17

The Fifth C: Choose Your Words Carefully

Appropriate word choice, or *diction*, contributes a great deal to the effect your writing has on a reader. Do not give readers puzzles to solve. As you read a draft, mark any words that strike you as too general, vague, informal, or exclusionary—and revise accordingly.

Choose vivid and specific words.

Choosing vivid words means avoiding clichés, sayings that have been heard and read too often, like *hit the nail on the head*, *crystal clear*, *better late than never*, and *easier said than done*. If you have a specific image in mind, use words that are vivid enough to describe it. Provide details that re-create visual images for your readers. General words such as *area*, *aspect*, *certain* (“a certain expression,” for example), *circumstance*, *factor*, *kind*, *manner*, *nature*, *situation*, *nice*, and *thing* are oh-so-general and do not give a reader much information, so avoid them unless you have a special effect you want to achieve.

Vague The girl in Kincaid’s story “Girl” did many *things* often regarded as women’s jobs.
[*Things* is a vague word.]

Specific The girl in the story washed the clothes, cooked, swept, set the table, and cleared away dishes—all tasks seen as women’s jobs.

Be cautious with slang, regionalisms, and jargon.

Slang In formal college essays, your tone and diction should consistently be formal rather than colloquial. Watch out especially for sudden switches to a chatty and conversational tone, as in “Nutrition plays a large part in whether people *hang on* to their own teeth as they age.” (You would revise *hang on to*, changing it to *retain*.) Avoid slang and colloquial expressions, such as *folks*, *guy*, *OK*, *okay*, *pretty good*, *hassle*, *kind of interesting/nice*, *too big of a deal*, *a lot of*, *lots of*, and *a ways away*. Do not enclose a slang expression in quotation marks to signal to your readers that you know it is inappropriate. Instead, revise.

disgusting.

► The working conditions were “~~gross~~.”

defendant

► The jury returned the verdict that the ~~guy~~ was not guilty.

Regional language Use regional and ethnic dialects in writing only when you are quoting someone directly: “*Your car needs fixed,*” he advised. Otherwise, use standard forms.

myself

► I bought ~~me~~ a backpack.

^

be able to

► She used to ~~could~~ run two miles, but now she’s out of shape. ^

Jargon Most areas of specialized work and study have their own technical words that people outside those fields perceive as jargon. A sportswriter writing about baseball will, for instance, refer to *balks*, *ERAs*, *cutters*, and *brushbacks*. A linguist writing about language will use terms like *phonemics*, *kinesics*, and *suprasegmentals*. If you know that your audience is familiar with the technical vocabulary of the field, specialized language is acceptable, but try to avoid jargon when writing for a more general audience. If you must use technical terms, provide definitions that will make sense to your audience.

Avoid the dangers of biased and exclusionary language.

Do not use divisive terms that reinforce stereotypes or belittle other people. Do not emphasize differences by separating society into *we* to refer to people like you and *they* or *these people* to refer to people different from you. Use *we* only to be truly inclusive of yourself and all your readers. Be aware, too, of terms that are likely to offend. You don’t have to be excessive in your zeal to be PC (“politically correct”), using *underachieve* for *fail*, or *vertically challenged* for *short*, but do your best to avoid alienating readers.

Gender The writer of the following sentence edited it to avoid gender bias in the perception of women’s roles and achievements.

Andrea

► Mrs. John Harrison, ~~married to a real estate tycoon and herself the bubbly, blonde~~ chief executive of a successful computer company, has expanded the business overseas.

Choice of words can reveal gender bias, too.

Avoid	Use
actress	actor
chairman	chairperson
female astronaut	astronaut
forefathers	ancestors
foreman	supervisor
mailman	mail carrier
man, mankind (meaning any human being)	person, people, our species, human beings, humanity
manmade	synthetic
policeman, policewoman	police officer
salesman	salesperson, sales representative, sales clerk
veterans and their wives	veterans and their spouses

With the use of pronouns, too, avoid the stereotyping that occurs by assigning gender roles to professions, such as *he* for a doctor or lawyer, and *she* for a nurse or secretary.

- ▶ **Before a surgeon can operate, he or she must know every detail of the patient's history.**

However, it is better to avoid the clumsy *he or she* phrase by recasting the sentence or using a plural noun or pronoun.

- ▶ **Before operating, a surgeon must know every detail of the patient's history.**
- ▶ **Before surgeons can operate, they must know every detail of the patient's history.**

See 24b and 24c for more on pronouns and gender.

Race and place Name a person's race only when it is relevant.

- ▶ **Attending the meeting were three doctors and a/an Asian computer programmer.**

Use the names people prefer for their racial or ethnic affiliation. Consider, for example, that *black* and *African American* are preferred terms; *American Indian* is now sometimes preferred to *Native American*, though this preference has swung back and forth; *Asian* is preferred to *Oriental*. Be careful, too, with the way you refer to countries and continents; the Americas include both North and South America. Avoid stereotyping people according to where they come from. Some British people may be stiff and formal, but not all are (the author of this book is from

London)! Not all Germans eat sausage and drink beer; not all North Americans carry cameras and chew gum.

Age Avoid derogatory, condescending, or disrespectful terms associated with age. Refer to a person's age or condition neutrally, if at all: not *well-preserved little old lady* but *woman in her eighties* or just *woman*.

Politics Words referring to politics are full of connotations—word associations, as distinct from a word's dictionary meaning, its *denotation*. The word *liberal*, for instance, has been used with positive and negative connotations in various election campaigns. Take care with words like *radical*, *left-wing*, *right-wing*, and *moderate*. Are you identifying with one group and implicitly criticizing other groups?

Religion One edition of an encyclopedia referred to “devout Catholics” and “fanatical Muslims.” A newer edition refers to both Catholics and Muslims as “devout,” thus eliminating biased language. Examine your use of words that sound derogatory or exclusionary, such as *cult* or *fundamentalist*; terms—such as *those people*—that emphasize difference; or even the word *we* when it implies that all your readers share (or should share) your beliefs.

Health and abilities Avoid terms like *confined to a wheelchair* and *victim* (of a disease) so that you do not focus on difference and disability. Instead, write *someone who uses a wheelchair* and *person with* (a disease). However, do not draw unnecessary attention to a disability or an illness. In particular, avoid terms such as *retarded* or *handicapped*.

Sexual orientation Refer to a person's sexual orientation only if the information is necessary to your content. To say that someone was “defended by a gay lawyer” is gratuitous when describing a case of stock market fraud, but the information may be relevant in a case of discrimination against gays. You will not necessarily know your readers' sexual orientation, so do not assume it is the same as your own, and beware of using terms and making comments that might offend.

The word *normal* One word to be especially careful about using is *normal* when referring to your own health, ability, or sexual orientation. Some readers could justifiably find that offensive.

Common Sentence Problems



- 18** FAQs about Sentences
- 19** Fixing a Sentence Fragment
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- 21** Untangling Sentence Snarls
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- 23** Making Subjects and Verbs Agree
- 24** Using Pronouns
- 25** Using Adjectives and Adverbs

Set aside time for a separate reading of your draft to check for the common problem areas covered in part 6 and make corrections. Do not rely on computer tools for editing. Spelling checkers and grammar-check programs are not complete or sophisticated enough to cover all the options. Spelling checkers will catch typographical errors, such as *teh* in place of *the*, but they will not catch missing *-s* or *-ed* endings, nor will they find a misspelled word that forms another word: *affect/effect*, *expect/except*, *then/than*, or *peek/peak/pique* for example (see part 9, Words to Watch For, page 249).

18

FAQs about Sentences

Questions	Short Answer	More Details
Can I begin a sentence with <i>and</i> or <i>but</i> ?	Occasionally, yes	19c
Can I begin a sentence with <i>because</i> ?	Yes	19b
Can I interchange <i>but</i> and <i>however</i> ?	No: meanings are similar; usage and punctuation differ	20b
What are the errors called fragments, run-ons, and comma splices?	A fragment is an incomplete sentence; a run-on or a comma splice is written as one sentence but needs to be separated or rewritten.	19 and 20
Is it <i>would have drunk</i> or <i>would have drunk</i> ?	<i>Drunk</i> : verb form after <i>have</i>	22a
Is it "The boss promoted Jack <i>and I</i> " or "Jack <i>and me</i> "?	Mentally use the "Drop the <i>and</i> " test: "The boss promoted <i>me</i> ." Therefore, "The boss promoted Jack <i>and me</i> ."	24a

Questions	Short Answer	More Details
When is it okay to use the phrase <i>he</i> or <i>she</i> ?	Occasionally okay to use to refer to a singular noun phrase (such as “a teacher”). Consider using “teachers” and then “they.”	24c
When do I use <i>who</i> , <i>whom</i> , <i>which</i> , or <i>that</i> ?	For people: <i>who</i> , <i>whom</i> For things: <i>which</i> , <i>that</i> There are many more considerations here, so turn to the sections in column 3.	24e, 27c
When do I use <i>good</i> or <i>well</i> , <i>bad</i> or <i>badly</i> ?	Use <i>good</i> and <i>bad</i> to modify nouns. <i>Well</i> and <i>badly</i> modify verbs.	25a, 25b

19

Fixing a Sentence Fragment

A fragment is a group of words that is punctuated as a sentence but is grammatically incomplete.

What a sentence needs

Check that your sentences contain the following:

1. a capital letter at the beginning
2. an independent (main) clause—one that can stand alone—containing both a subject and a complete verb and not introduced by a word such as *when*, *because*, *although*, *which*, or *until* (such words, known as *subordinators* or *subordinating conjunctions*, introduce dependent clauses and are common culprits in fragments)
3. appropriate end punctuation: period, question mark, or exclamation point

Most problems occur when what is presented as a sentence has no complete independent clause.

Not an independent clause:

no subject or verb

- He wanted to make a point. To prove his competence.

Not an independent clause (*because* connects to an idea in the previous sentence)

- The audience left. Because the film was too long and too confusing.

19b Ways to turn a fragment into a complete sentence

1. Connect the fragment (the second group of words in each example below) to what comes before or after:

- The trip to the country was wonderful. ^{for} For a change of scene.
- She had season tickets to the Brooklyn Cyclones. ^{, a} A minor-league baseball team.
- The architect described her plan. [^] An exciting plan to renovate the old paper mill.
- Roosevelt was stricken with polio. ^{, which} Which is caused by a virus.
- The coronation had to be postponed. ^{because} Because of the king's illness.

NOTE: It is a myth that a sentence should never begin with *because*. A word like *because* at the beginning of a sentence does not always signal a fragment. The following sentence is perfectly grammatical, beginning with a dependent clause and ending with an independent clause.

- Because the film was too long and too confusing, the audience left.

2. Complete the fragment:

- Nature held many attractions for Thoreau. ^{he valued} Especially, the solitude in the countryside.

- ▶ Doctors often point out that ^{it} is wise to avoid sugary snacks. [^]

Fixing a fragment beginning with *and*, *but*, or *or*

Two separate sentences need two separate subjects. In Standard Written English, one subject is enough for a compound predicate (two verbs after the subject in the same sentence), but it cannot do the work of a subject across two sentences.

Fragment

- ▶ After an hour, the dancers changed partners. And
 ————— fragment: no subject (Who adapted?) —————
 easily adapted from rock and roll to the tango.

Possible revisions

- ▶ After an hour, the dancers changed partners and easily adapted from rock and roll to the tango.
- ▶ After an hour, the dancers changed partners. They easily adapted from rock and roll to the tango.
- ▶ After an hour, the dancers changed partners, adapting easily from rock and roll to the tango.
- ▶ After an hour, the dancers changed partners. And they adapted easily from rock and roll to the tango.

NOTE: Occasionally, writers choose to start a sentence with *and* or *but*, either to attain the stylistic effect of emphasis or contrast or to make a close connection to the previous sentence:

- ▶ You can have wealth concentrated in the hands of a few, or democracy. But you cannot have both.
 —Justice Louis Brandeis

This usage is found often in journalism, but the culture of academia is more conservative, and some readers may frown when they see *and* or *but* starting a sentence, especially if it happens often. Personal preference comes into play here, so check with your instructor.

Intentional fragments

Fragments are used frequently in advertisements to keep the text short. In academic writing, writers sometimes use a fragment intentionally for emphasis, after a question, as an exclamation, or at a point of transition.

- ▶ Did Virginia know that Tom was writing frequently at this time to Leonard asking for advice? Probably.
—Hermione Lee, *Virginia Woolf*
- ▶ Dylan [Thomas] lived twenty-four years after he began to be a poet. Twenty-four years of poetry, dwindling rapidly in the last decade.
—Donald Hall, *Remembering Poets*

In college essays, use intentional fragments sparingly.

20

Fixing a Run-on or Comma Splice

20n Identifying run-on (or *fused*) sentences and comma splices

A run-on or fused sentence consists of two independent clauses punctuated as one sentence instead of two. Readers expect two independent clauses to be separated—and by more than a comma alone.

Run-on error _____ independent clause _____
 Blue jeans were originally made as tough work
_____ independent clause _____
 clothes they became a fashion statement

 in the 1970s.

Inserting a comma between the two clauses is no help. That would be a comma splice error.

Comma splice error Blue jeans were originally made as tough
 work clothes, they became a fashion
 statement in the 1970s

20n Five options for correcting run-on sentences and comma splices



KEY POINTS

Options for Editing a Run-on or Comma Splice

1. When the two clauses are quite long, simply separate them.
 - ▶ Blue jeans were originally made as tough work clothes. *They* became a fashion statement in the 1970s.

- ▶ Blue jeans were originally made as tough work clothes; *they* became a fashion statement in the 1970s.
2. Include a comma, but make sure it is followed by *and*, *but*, *or*, *nor*, *so*, *for*, or *yet*.
 - ▶ Blue jeans were originally made as tough work clothes, *but* they became a fashion statement in the 1970s.
 3. If you are switching direction or want to stress the second clause, separate the clauses with a period or a semicolon, followed by a transitional expression such as *however* or *therefore*, followed by a comma.
 - ▶ Blue jeans were originally made as tough work clothes; *however*, they became a fashion statement in the 1970s.
 4. Rewrite the sentences as one sentence by using, for example, *because*, *although*, or *when* to make one clause introduce or set up the clause containing the important point.
 - ▶ *Although* blue jeans were originally made as tough work clothes, they became a fashion statement in the 1970s.
 5. Condense or restructure the sentence.
 - ▶ Blue jeans, *originally* made as tough work clothes, became a fashion statement in the 1970s.

21

Untangling Sentence Snarls

Sentences with structural inconsistencies give readers trouble. Learn how to untangle snarls so that readers do not have to pause to work out your meaning.



Tangles: Mixed constructions, faulty comparisons, and convoluted syntax

Mixed constructions A mixed construction is a sentence with parts that do not match grammatically. The sentence

begins one way and then veers off in an unexpected direction. Check to ensure that the subject and verb in a sentence are clear and work together, and note that a phrase beginning with *by* can never be the subject of a sentence. Do not use a pronoun to restate the subject (see 38a).

The

- ▶ ~~In the~~ novel *The Great Gatsby* has never been easy to adapt for the movies.

Running

- ▶ ~~By running~~ for president can place an enormous strain on a family.
- ▶ The teacher ~~she~~ was only three years older than her students.

When you start a sentence with a dependent adverbial clause (beginning with a word like *when*, *if*, *because*, and *since*), make sure you follow that clause with an independent clause. A dependent adverbial clause cannot serve as the subject of a verb.

Swimming

- ▶ ~~Because she swims~~ every day does not guarantee she is healthy.

Trading

- ▶ ~~When~~ a baseball player is traded often causes family problems.

Confusing comparisons When you make comparisons, readers need to know clearly what you are comparing. See also 24a for faulty comparisons with personal pronouns.

Confusing comparison

Like Wallace Stevens, her job strikes readers as unexpected for a poet. [Her job is not like the poet Wallace Stevens; her job is like his job.]

Revised

Like Wallace Stevens, she holds a job that strikes readers as unexpected for a poet.

Convoluting syntax Revise sentences that ramble on to such an extent that they become tangled. Make sure they have clear subjects, verbs, and connections between clauses.

Tangled

The way I feel about getting what you want is that when there is a particular position or item that you want to try to get to do your best and not give up because if you give up you have probably missed your chance of succeeding.

Possible
revision

To get what you want, keep trying.

Misplaced modifiers

A modifier is a word or words describing a noun, verb, or clause. A misplaced modifier is a word, phrase, or clause that is wrongly placed so that it appears to modify the incorrect word or words.

Place a phrase or clause close to the word it modifies.

Misplaced Bezmozgis notes that it takes three days to pickle a batch of cabbage in his essay.

Revised In his essay, Bezmozgis notes that it takes three days to pickle a batch of cabbage.

Misplaced She shared the \$5,000 with her sister that she won in the lottery.

Revised She shared with her sister the \$5,000 that she won in the lottery.

Take care with modifiers such as *only* and *not*. Place a word such as *only*, *even*, *just*, *nearly*, *not*, *merely*, or *simply* immediately before the word it modifies. The meaning of a sentence can change significantly as the position of a modifier changes, so careful placement is important.

not

- ▶ Next year, everyone in the company will [^]not get a raise. [The unrevised sentence says that nobody at all will get a raise. If you move *not*, the sentence now says that although not all workers will get a raise, some will.]
- ▶ *Only* the journalist began to investigate the incident. [no one else]
- ▶ The journalist *only* began to investigate the incident. [but didn't finish]
- ▶ The journalist began to investigate *only* the incident. [nothing else]

What you need to know about splitting an infinitive

When you place a word or phrase between *to* and the verb (the infinitive), the result can be awkward. Avoid splitting an infinitive when the split is unnecessary or clumsy, as in the following:

to shine brightly

- ▶ They waited for the sun [^]to brightly shine.

to inform

- We want ~~to honestly and in confidence~~ inform you of
[^]
 honestly and in confidence.
 our plans/
[^]

Traditionally, a split infinitive was frowned upon, but it is now acceptable, as in the *Star Trek* motto “To boldly go where no man has gone before.”

Sometimes, splitting is not only a matter of sound and style but may be necessary to avoid ambiguity.

- We had *to stop* them from talking quickly. [Were they talking too quickly? Did we have to stop them quickly? The meaning is ambiguous.]
- We had *to quickly* stop them from talking. [The split infinitive clearly says that we were the ones who had to do something quickly.]

21c

Dangling modifiers

A modifier beginning with *-ing* or *-ed* that is not grammatically connected to the noun or phrase it is intended to describe is said to *dangle*.

Dangling

Driving across the desert, the saguaro cactus appeared eerily human. [Who or what was driving? the cactus?]

Usually you can fix a dangling modifier by either (1) making the modifier refer to the person or thing performing the action or (2) rewriting the modifier as a dependent clause.

Possible revisions

Driving across the desert, *the naturalists* thought the saguaro cactus appeared eerily human.

When the naturalists were driving across the desert, the saguaro cactus appeared eerily human.

21d

Shifts

Do not shift abruptly from statements to commands.

They should demand

- Consumers need to be more aggressive. ~~Demand~~
 refunds for defective merchandise. [^]

Do not shift from indirect to direct quotation, with or without quotation marks.

- The client told us that he wanted to sign the lease and
 asked us to
~~would we~~ prepare the papers.
[^]

Do not shift point of view. Be consistent in using pronouns such as *we*, *you*, and *one*. Avoid using *you* to refer to people generally (see 24d).

we

- We all need a high salary to live in a city because ~~you~~ have to spend so much on rent and transportation.

Logical sequence after the subject

Do not use a subject and predicate (the verb and its modifiers in the rest of the clause) that do not make logical sense together. Such juxtapositions may be called faulty predication.

Building

- ~~The decision to build~~ an elaborate extension onto the train station made all the trains arrive late. [It was not the decision that delayed the trains; building the extension did.]
- According to the guidelines, ~~people in~~ dilapidated public housing will be demolished this year. [Surely the housing, not people, will be demolished!]

Parallel structures

Parallel structures are words, phrases, or clauses that use similar grammatical form. Balance your sentences by using similar grammatical constructions in each part.

Not parallel The results of reform were that class size decreased, more multicultural courses, and being allowed to choose a pass/fail option.

Parallel clauses after that The results of reform were that class size decreased, more multicultural courses were offered, and students were allowed to choose a pass/fail option.

Parallel noun phrases The results of reform were a decrease in class size, an increase in the number of multicultural courses, and the introduction of a pass/fail option for students.

Use parallel structures in comparisons with *as* or *than* and in lists.

Driving

- ~~To drive~~ to Cuernavaca is as expensive as taking the bus.

To drive

- ~~Driving~~ to Cuernavaca is as expensive as to take the bus.

Finding

- ~~To find~~ a life partner is infinitely more complex than [^]choosing a new pair of shoes.
- Writing well demands the following: (1) planning your time, (2) paying attention to details, (3) ^{revising,} ~~the need for revision,~~ and (4) proofreading. [^]



Definitions and reasons: *is when* and *the reason is because*

When you write a definition of a term, use parallel structures on either side of the verb *be*. Avoid using *is when* or *is where* (or *was when*, *was where*).

- A tiebreak in tennis ~~is when there's~~ a final game to decide a set.

In giving reasons in both speech and writing, the expression *the reason is because* is becoming common. However, many readers of formal prose traditionally prefer *the reason is that* or simply *because* by itself. Decide what your readers may expect, and consider your options.

- *The reason* I was upset ^{that} ~~is because~~ the instructor gave me a D in the course. [^]
- ~~The reason~~ I was upset ~~is because~~ the instructor gave me a D in the course.



Necessary and unnecessary words

Necessary words in compound structures If you omit a verb form from a compound verb, the remaining verb form must fit into each part of the compound; otherwise, you must use the complete verb form.

- He has always ^{tried} and will always try to preserve his father's good name in the community. [*Try* fits only with *will*, not with *has*.]

Necessary words in comparisons

- The debate team captain is ^{as} competitive or even more competitive than her teammates. [^]

Sometimes you create ambiguity for your readers if you omit the verb in the second part of a comparison. See also 21a on confusing comparisons.

- He likes the parrot better than his wife^{does.} [Omitting *does* implies that he likes the parrot more than he likes his wife.]

Unnecessary pronoun Do not insert a pronoun to restate the subject.

- The businessmen^{subject} who supported the candidate ~~they~~^{verb} felt betrayed when he lost the election. [The stated subject is “The businessmen.”]
- What may seem funny to some^{subject} ~~it~~^{verb} can be deadly serious to others. [The subject is the clause “What may seem funny to some.”]

22

Using Verbs Correctly

A verb expresses what the subject of the sentence is or does. Verbs may change form according to person, number, and tense; can be regular or irregular; and may require auxiliary verbs (forms of *be*, *do*, or *have*) or modal verbs (*will*, *would*, *can*, *could*, *shall*, *should*, *may*, *might*, and *must*) to complete their meaning (see 22b).



Verb forms in standard written english

Regular verbs follow a predictable pattern. From the base form—that is, the dictionary form—you can construct all the forms.

Regular Verbs

Base	-s	-ing Present Participle	Past Tense	Past Participle
paint	paints	painting	painted	painted
smile	smiles	smiling	smiled	smiled

Irregular verbs have the *-s* and the present participle (*-ing* forms) but do not use *-ed* to form the past tense and the past participle. The list below shows some irregular verbs that can cause problems. (For *be*, *do*, and *have*, see 22b; for *rise*, *lie*, and *sit*, see 22c.) However, there are many more verbs, so always use a dictionary to check irregular past tense and past participle forms if you are unsure, and refer to 22b and 22d to decide which form to use in tenses after auxiliary verbs (such as *has swam* or *has swum*?—the latter is correct).

Examples of Irregular Verbs

Base Form	Past Tense	Past Participle
begin	began	begun
blow	blew	blown
break	broke	broken
choose	chose	chosen
come	came	come
drink	drank	drunk
drive	drove	driven
fall	fell	fallen
fly	flew	flown
forget	forgot	forgotten
give	gave	given
go	went	gone
ride	rode	ridden
ring	rang	rung
run	ran	run
see	saw	seen
speak	spoke	spoken
take	took	taken
wear	wore	worn
write	wrote	written

NOTE: Verbs such as *bet*, *burst*, *cost*, *cut*, *hit*, *hurt*, *let*, *put*, *quit*, *set*, *slit*, *split*, *spread*, and *upset* make no change for their past or past participle form.

Auxiliary verbs and the forms that follow

The auxiliary verbs *be*, *do*, and *have* can be used alone, as an auxiliary verb before a main verb, or with other auxiliaries (such as in “You should *have been* thinking”). The auxiliary verbs that express a meaning other than time are called modal auxiliaries: *will*, *would*, *can*, *could*, *shall*, *should*, *may*, *might*, and *must*. They do not change form and are always followed by a base form of the main verb or another auxiliary, as in “The gecko *can climb* on vertical surfaces.”

The forms of *be*, *do*, and *have*

Base	Present Tense Forms	-ing	Past	Past Participle
do	do, does	doing	did	done
have	have, has	having	had	had
be	am, is, are	being	was, were	been

Language and dialect variation with *be* In some languages (Chinese and Russian, for example), forms of *be* used as an auxiliary (“She *is* singing”) or as a linking verb (“He *is* happy”) can be omitted. In some spoken dialects of English (African American Vernacular, for example), subtle linguistic distinctions not possible in Standard English can be achieved: the omission of a form of *be* and the use of the base form in place of an inflected form (a form that shows number, person, mood, or tense) signal entirely different meanings.

Vernacular	Standard
He busy. (temporarily)	He is busy now.
She be busy. (habitually)	She is busy all the time.

Standard English always requires the inclusion of a form of *be*.

are

► Latecomers always at a disadvantage.

^

Correct forms after auxiliary verbs An independent clause needs a complete verb. Verb forms such as the *-ing* form

and the past participle are not complete because they do not show tense. They need auxiliary verbs to complete their meaning as a verb of a clause. See the following table.

Verb Forms that Follow Auxiliaries

Auxiliary Verbs	Forms that Follow
<i>do, does, did</i>	+ base form of verb
Modals: <i>will, would, can, could, shall, should, may, might, must</i>	<i>did work</i> <i>would try</i>
<i>has, have, had</i>	+ past participle <i>had written</i> <i>has gone</i>
A form of <i>be</i>	+ <i>-ing</i> (active)
Note: The <i>-ing</i> form alone can never be a complete verb. Always use a <i>be</i> auxiliary before an <i>-ing</i> verb form.	<i>is teaching</i> <i>were singing</i>
A form of <i>be</i>	+ past participle (passive) <i>are taught</i> <i>was sung</i> <i>has been stolen</i>



Verbs commonly confused

Give special attention to verbs that are similar in form but different in meaning. Transitive verbs can be followed by a direct object; intransitive verbs cannot.

1. *rise*: to get up; ascend (intransitive, irregular)
raise: to lift; to cause to rise (transitive, regular)

Base	-s	-ing	Past Tense	Past Participle
rise	rises	rising	rose	risen
raise	raises	raising	raised	raised

- The sun *rose* at 5:55 a.m. today.
- The historian *raised* the issue of accuracy. [The direct object answers the question “raised what?”]

2. *sit*: to occupy a seat (intransitive, irregular)

set: to put or place (transitive, irregular)

Base	-s	-ing	Past Tense	Past Participle
sit	sits	sitting	sat	sat
set	sets	setting	set	set

► The audience *sat* on hard wooden seats.

► The artist *set* his “Squashed Clock” sculpture in the middle of the shelf.

3. *lie*: to recline (intransitive)

lay: to put or place (transitive)

lie	lies	lying	lay	lain
lay	lays	laying	laid	laid

► She ^{lay} ~~laid~~ down for an hour after her oral presentation.

► She was ^{lying} ~~laying~~ down when you called.

► ^{Lay} ~~Lie~~ the map on the floor.

In addition, note the verb *lie* (“to say something untrue”), which is intransitive and regular.

lie	lies	lying	lied	lied
-----	------	-------	------	------

► He *lied* when he said he had won three trophies.

Verb tenses

Verbs indicate time, called tense. Verbs change form to indicate present or past time, and auxiliary verbs (*be*, *do*, and *have*) are used with the main verb to convey aspects of those two times: completed actions (perfect tense forms), actions in progress (progressive tense forms), and actions that are completed by some specified time or event and that emphasize the length of time in progress (perfect progressive tense forms).

Simple present Use the simple present tense for the following purposes:

1. To make a generalization

► Gardening *nourishes* the spirit.

2. To indicate a permanent or habitual activity
 - ▶ The poet *uses* rhyme and meter in an innovative way.
 - ▶ The directors *distribute* a financial report every six months.
3. To express future time in dependent clauses (clauses beginning with words such as *if, when, before, after, until, as soon as*) when *will* is used in the independent clause
 - ▶ When the newt colony *dies* in the cold weather, building construction will begin.
4. To discuss literature and the arts (called the *literary present*) even if the work was written in the past, or the author is no longer alive
 - ▶ In *The Wealth of Nations*, Adam Smith *argues* that increased productivity is the sole source of a country's wealth.

However, when you write a narrative of your own, use past tenses to tell about past actions.

- ▶ Then the candidate ^{walked} walks up to the crowd and ^{kissed} kisses all the babies.

Present progressive Use the present progressive to indicate an action in progress at the moment of speaking or writing

- ▶ Publishers and writers *are getting* nervous about copyright issues.

However, do not use progressive forms with intransitive verbs such as *believe, know, like, prefer, want, smell, own, seem, appear, and contain*.

- ▶ Many people ^{believe} are believing that there may be life on other planets.

Present perfect and present perfect progressive Use the present perfect (*has* or *have* followed by a past participle) in the following instances:

1. To indicate that an action occurring at some unstated time in the past is related to present time
 - ▶ They *have exhibited* here before, so they know the rules.

2. To indicate that an action beginning in the past continues to the present

► *She has played basketball for three years.*

However, if you state the exact time when something occurred, use the simple past tense, not the present perfect.

► *They have worked in Arizona four years ago.*

3. To report research results in APA style

► *Feynmann has shown that science can be fun.*

Use the present perfect progressive when you indicate the length of time an action is in progress up to the present time.

- *Researchers have been searching for a cure for arthritis for many years.* [This sentence implies that they are still searching.]

Simple past Use the simple past tense when you refer to an event in the past or when you illustrate a general principle with a specific incident in the past.

► *World War I soldiers suffered in the trenches.*

► *Some bilingual schools offer intensive instruction in English. My sister went to a bilingual school where she studied English for two hours every day.*

When the sequence of past events is indicated with words like *before* or *after*, use the simple past for both events.

► *She knew how to write her name before she went to school.*

Use past tenses in an indirect quotation (a reported quotation, not in quotation marks) introduced by a past tense verb.

► *His chiropractor told him that the adjustments were over.*

Past progressive Use the past progressive for an activity in progress over time or at a specified point in the past.

► *Abraham Lincoln was attending the theater when he was assassinated.*

► *The Patriots were winning in the final quarter when Eli Manning threw for a final touchdown for the New York Giants.* [An event in progress—winning—was interrupted.]

Past perfect and past perfect progressive Use the past perfect or past perfect progressive when one past event was completed before another past event or stated past time.

- ▶ My sister announced that she *had joined* the Peace Corps. [She joined before she announced.]
- ▶ Ben *had cooked* the whole meal by the time Sam arrived. [Two events occurred: Ben cooked the meal; then Sam arrived.]

-ed forms (past tense and past participle)

With regular verbs, both the past tense form and the past participle form end in *-ed*. This ending can cause writers trouble because in speech the ending is often dropped— particularly when it blends into the next sound. Standard Written English requires the *-ed* ending in the following instances:

1. To form the past tense of a regular verb

ed

 - ▶ Her assistant ask to take on more responsibility.

^

Pay attention to the verb used to express a past habit.

d

 - ▶ George Clooney use to play the handsome doctor on *ER*.

^
2. To form the past participle of a regular verb for use with the auxiliary *has, have, or had* in the active voice or with forms of *be (am, is, are, was, were, be, being, been)* in the passive voice (see 22g)

ed

 - ▶ She has work for the city for a long time. [Active]

^

 - ▶ The proposal will be finish tomorrow. [Passive]

ed
3. To form a past participle used as an adjective

^

 - ▶ The nurses rushed to help the injure toddler.

d

^

 - ▶ I was surprise to read how many awards he had won.

^

NOTE: The following *-ed* forms are used after forms of *be* or *get*: *concerned, confused, depressed, divorced, embarrassed, married, prejudiced, satisfied, scared, supposed (to), surprised, used (to), worried*. See also 37e.

► Americans are often confuse^d when driving around a rotary in England.[^]

► They were suppose^d to call their parents.[^]

Do not confuse the past tense and past participle forms of irregular verbs (22a). A past tense form occurs alone as a complete verb, and a past participle form must be used with a *have* or *be* auxiliary.

► He drank^{drank} the liquid before his medical tests.

► She did^{did} her best to learn how to count in Japanese.[^]

► The explorers could have gone^{gone} alone.[^]

► A chime is rung^{rung} to conclude the yoga session.[^]



Verbs in conditional sentences, wishes, requests, demands, and recommendations

Conditions When *if* or *unless* is used to introduce a dependent clause, the sentence expresses a condition. There are four types of conditional sentences; two refer to facts or possible predictions, and two refer to speculation and hypothetical situations.



KEY POINTS

Verb Tenses in Conditional Sentences

Meaning Expressed	If Clause	Independent Clause
1. Fact	Simple present	Simple present
	► If mortgage rates <i>go</i> down, home sales <i>increase</i> .	
2. Prediction/ possibility	Simple present	<i>will, can, should, might</i> + base form
	► If you <i>turn</i> left here, you <i>will reach</i> Mississippi.	

Meaning Expressed	If Clause	Independent Clause
	<p>► If I <i>were</i> you, I'd quit that job. [But I'm not you.]</p> <p>► If I <i>were</i> you, I'd ask the dean for a recommendation. [But I'm not you.]</p>	
3. Speculation about present or future	Simple past or <i>were</i> even with a singular subject (subjunctive; see page 192, below)	<i>would, could, should, might</i> + base form
	<p>► If he <i>had</i> an iPhone, he <i>would use</i> it all day long. [But he does not have one.]</p>	
4. Speculation about the past	Past perfect (<i>had</i> + past participle)	<div style="display: inline-block; vertical-align: middle;"> <i>would have</i> <i>could have</i> <i>should have</i> <i>might have</i> </div> <div style="display: inline-block; vertical-align: middle; font-size: 3em; line-height: 1;">}</div> <div style="display: inline-block; vertical-align: middle;">+ past participle</div>
	<p>► If they <i>had saved</i> the diaries, they <i>could have sold</i> them. [But they did not save them.]</p>	

Would in the if clause Do not use *would* in the conditional clause. However, you will hear *would* used frequently in the conditional clause in speech.

showed

► If the fish fry committee ~~would show~~ ^{showed} more initiative, more people might attend the events.

had

► If the speaker ~~would have~~ ^{had} heard their criticisms, she would have been angry.

Wishes, requests, demands, and recommendations For a present wish—about something that has not happened and is therefore hypothetical and imaginary—use the past tense or *were* (see *subjunctive*, below) in place of *was* in the dependent clause. For a wish about the past, use the past perfect: *had* + past participle.

A wish about the present

- I wish I *had* your attitude.
- I wish that Shakespeare *were* still alive.

A wish about the past

- We all wish that the strike *had never happened*.

The subjunctive mood Verbs in the subjunctive mood (forms expressing conditions, wishes, and requests, not yet realized) use the base form of the verb (*try*, *go*, etc.) or the verb form *were* (not *was*), regardless of the person and number of the subject. The form *were* appears after *if* in speculations about the present or future or after a wish about the present, as shown in examples above. In writing, verbs that look forward to a future action, such as *request*, *command*, *insist*, *demand*, *move* (meaning “propose”), *propose*, and *urge*, are followed by the subjunctive mood:

- ▶ The dean suggested that students *be* allowed to vote.
- ▶ He insisted that she *hand in* the report.



Active and passive voices

In the active voice, the grammatical subject is the doer of the action, and the sentence gives a straightforward display of “who is doing what.” The passive voice tells what *is done* to the subject of the sentence. The person or thing doing the action may or may not be mentioned but is always implied: “My car was repaired” (by somebody at the garage).

Active

▶ subject
Alice Walker active voice verb
(simple past)
wrote direct object
The Color Purple.

Passive

▶ subject
The Color Purple passive voice verb
(simple past)
was written doer or agent
by Alice Walker.

To form the passive voice, use an appropriate tense of the verb *be* followed by a past participle. Do not overuse the passive voice. A general rule is to use the passive voice only when the doer in your sentence is unknown or unimportant or when you want to keep subjects consistent (see 15a).

- ▶ The pandas are rare. Two of them *will be returned* to the wild.

In scientific writing, the passive voice indicates objective experimental procedures: *The experiment was conducted in a computer lab.*

NOTE: Use the passive voice *only* with verbs that are transitive in English. Intransitive verbs such as *happen*, *occur*, and *try (to)* are not used in the passive voice.

- ▶ The ceremony *was* happened yesterday.

23

Making Subjects and Verbs Agree

Basic principles

The principle of agreement means that when you use the present tense, you must make the subject and verb agree in person (first, second, or third) and number (singular or plural). The ending *-s* can be added to both nouns and verbs but in very different contexts. The forms of *be* (see 22b) also change to agree with the subject: *am*, *is*, *are*, *was* or *were*.

KEY POINTS

Two Key Points about Agreement

1. Follow the *one -s rule* in the present tense. Generally, you can put an *-s* on a noun to make it plural, or you can put an *-s* on the verb to make it singular (note the irregular forms *is* and *has*). An *-s* on both subject and verb is not Standard Written English.

No The articles ~~explains~~ the controversy.

Possible revisions The article ~~explains~~ the controversy.
[one article]

 The articles ~~explain~~ the controversy.
[more than one]

2. Do not omit a necessary *-s*.

▶ Whitehead's novel ~~deal~~^s with issues of race and morality.[^]

▶ The report in the files ~~describe~~^s the housing project in detail.

Words between the subject and verb

When words separate the subject and the verb, find the verb and ask "Who?" or "What?" about it to determine exactly what the subject is. Ignore any intervening words.

▶ Her *collection* of baseball cards *is* increasing in value.
[What is increasing in value? The subject, *collection*, is singular.]

▶ The government's *proposals* about preserving the environment *cause* controversy. [What things cause controversy? The subject, *proposals*, is plural.]

Do not be confused by intervening words ending in *-s*, such as *always* and *sometimes*. The *-s* ending still must appear on a present tense verb if the subject is singular.

- ▶ A school play always get^s the parents involved.[^]

Phrases introduced by *as well as*, *along with*, *together with*, and *in addition to* that come between the subject and the verb do not determine the number of the verb.

- ▶ His daughter, as well as his two sons, want[^] him to move nearby.[■]

What to do when the subject follows the verb

When the subject comes after the verb in the sentence, you must still make the subject and verb agree.

1. **Questions** In a question, make the auxiliary verb agree with the subject, which follows the verb.

▶ Does the editor agree to the changes?

▶ Do the editor and the production manager [plural subject] agree to the changes?

2. **Initial *here* or *there*** When a sentence begins with *here* or *there*, make the verb agree with the subject, which follows the verb.

▶ There is a reason to rejoice.

▶ There are many reasons to rejoice.

NOTE: The word *it* does not follow the same pattern as *here* and *there*. In sentences beginning with *it* (as the subject), always use a singular verb.

▶ It is hundreds of miles away.

3. **Inverted order** Some sentences will begin not with the subject but with a phrase preceding the verb. (A phrase is a group of words with no subject or verb.) Make sure the verb still agrees with the subject, which follows it.

▶ In front of the library sit two stone lions.

phrase
plural verb
plural subject

A list of eight tricky subjects with singular verbs

1. ***Each* and *every*** *Each* and *every* may seem to indicate more than one, but grammatically they are singular

words. Use them with a singular verb even if they are part of a compound subject (see 23f) using *and* or *or*.

- ▶ *Every change in procedures causes* problems.
- ▶ *Each of the poems employs* a different rhyme scheme.
- ▶ *Every essay and quiz counts* in the grade.

2. **-ing subjects** With a subject noun formed from an *-ing* verb (called a *gerund*), always use a singular verb form.

- ▶ *Speaking in public causes* many people as much fear as death.

3. **Singular nouns ending in -s** Some names of disciplines that end in *-s* (such as *economics*, *physics*, *politics*, *mathematics*, and *statistics*) are not plural. Use them and the noun *news* with a singular verb.

- ▶ *Politics is* dirty business.

4. **Phrases of time, money, and weight** When the subject is regarded as one unit, use a singular verb.

- ▶ *Five hundred dollars seems* too much to pay.

5. **Uncountable nouns** An uncountable noun (such as *furniture*, *money*, *equipment*, *food*, *advice*, *happiness*, *honesty*, *information*, and *knowledge*) encompasses all the items in its class. An uncountable noun does not have a plural form and is always followed by a singular verb (see also 36a).

- ▶ *The information found in the newspapers is* not always accurate.

6. **One of** *One of* is followed by a plural noun and a singular verb form.

- ▶ *One of the results has* special significance.

7. **The number of** The phrase *the number of* is followed by a plural noun (the object of the preposition *of*) and a singular verb form.

- ▶ *The number of reasons is* growing.

However, with *a number of*, meaning “several,” use a plural verb.

- ▶ *A number of reasons are* listed in the letter.

8. **The title of a work or a word referred to as the word itself** Use a singular verb with a title of a long work or a word referred to as the word. See also 31a and 31b.

- ▶ *Cats was* based on a poem by T. S. Eliot.
- ▶ In her story, the word *dudes appears* five times.

Agreement with a collective noun (government, family, etc.) as subject

A collective noun names a collection of people or things: *class, government, family, jury, committee, group, couple, or team*. If you refer to the group as a whole, use a singular verb.

- ▶ The family *returns* to Mexico every other year.

Use a plural verb if you wish to emphasize differences among the individuals or if members of the group are thought of as individuals.

- ▶ The jury *are* from every walk of life.

If that seems awkward to you, revise the sentence.

- ▶ The members of the jury *are* from every walk of life.

However, with the collective nouns *police, poor, elderly, and young*, always use plural verbs.

- ▶ The elderly *deserve* our respect.

Subjects containing *and*, *or*, or *nor* (compound subjects)

A compound subject has two or more noun or pronoun parts. Always edit carefully to determine agreement with the verb.

With *and* When a subject has two or more parts joined by *and*, treat the subject as plural and use a plural verb form.

- ▶ His daughter and his son *want* him to move to Florida.

However, if the two joined parts refer to a single person or thing, use a singular verb.

- ▶ The restaurant's chef and owner *makes* good fajitas.

In addition, use a singular verb with a compound subject beginning with *each* or *every*.

- ▶ Every claim and conclusion *deserves* consideration.

With *or* or *nor* With compound subjects joined by *or* or *nor*, make the verb agree with the part of the subject nearer to it.

- Her sister or her *parents look* after her children every weekday.
- Neither her parents nor her *sister intends* to vote in the next election.

Agreement with subjects such as *anyone*, *everybody*, *nobody* (indefinite pronouns)

An indefinite pronoun, such as *anybody* or *something*, refers to a nonspecific person or object. Use a singular verb with an indefinite pronoun subject:

someone, somebody, something
 anyone, anybody, anything
 no one, nobody, nothing
 everyone, everybody, everything
 each, either, neither

- Nobody *knows* the answer.
- Everyone *agrees* on the filmmaker's motives.
- Both films are popular; neither *contains* gratuitous violence.
- Each of the chess games *promises* to be exciting.

Agreement with words expressing quantity (*much*, *many*, *a few*, etc.)

Quantity words can be used alone or to modify a noun. Some are singular; some are plural; others can be used to indicate either singular or plural, depending on the noun they refer to.

Agreement with Quantity Words

With Singular Nouns and Verbs	With Plural Nouns and Verbs
much	many
(a) little	(a) few
a great deal (of)	several
a large amount (of)	a large number (of)
less	fewer
another	both

- ▶ Much *has* been accomplished.
- ▶ Much progress still *needs* to be made.
- ▶ Many *have* suffered in the recent economic decline.
- ▶ Fewer electronic gadgets *are* sold during a recession.

The following quantity words can be used with both singular and plural nouns and verbs: *all, any, half (of), more, most, neither, no, none, other, part (of), some*.

- ▶ You gave me *some* information. *More* is necessary.
- ▶ You gave me *some* facts. *More* are needed.

Agreement with *who, which, or that* in a relative clause

A dependent clause that begins with *who, which* or *that* is known as a relative clause; it relates to a noun or pronoun—its antecedent—in another clause. To determine whether to use a singular or plural verb in a relative clause, ask whether the word that *who, which, or that* refers to (its antecedent) is singular or plural.

- ▶ The book that *has* been at the top of the bestseller list for weeks gives advice about health. [*Book* is the antecedent of *that*.]
- ▶ The books that *have* been near the top of the bestseller list for a few weeks give advice about making money. [*Books* is the antecedent of *that*.]

For more on relative clauses and pronouns, see 24e.

24 Using Pronouns

A pronoun is a word that substitutes for a noun, a noun phrase, or another pronoun.

Which personal pronoun to use (*I or me, he or him, her or hers?*)

Personal pronouns change form to indicate person (first, second, or third) or number (singular or plural), and function in a clause as subject, object, or possessive (known as *case*). Use only the forms shown in the following box. Forms such as *hissself, theirsself*, and *they* used as a possessive are nonstandard.



KEY POINTS

Forms of Personal Pronouns

Person	Subject	Object	Posses- sive (+ Noun)	Posses- sive (Stands Alone)	Intensive and Reflexive
First person singular	I	me	my	mine	myself
Second person singular and plural	you	you	your	yours	yourself/ yourselves
Third person singular	he she it	him her it	his her its	his hers its (rare)	himself herself itself
First person plural	we	us	our	ours	ourselves
Third person plural	they	them	their	theirs	themselves

In a compound subject or object with *and*, mentally use the “Drop the *and*” test to decide which pronoun to use (*I* or *me*, *he* or *him*, for example).

► Jenny ~~and me~~ volunteer in a soup kitchen. [Drop the words *Jenny and*. Then you will have *I volunteer*, not *me volunteer*. Here you need the subject form, *I*.]

► The librarian asked my brother ~~and I~~ to show an ID. [If you drop the words *my brother and*, you will have *The librarian asked me to show an ID*. You need the object form, *me*. The form *myself* is used to refer to the subject: *I criticized myself*.]

► ~~Her and me~~ tried to solve the problem. [She tried. I [^]tried.] [^]

After a preposition, a word used before a noun or pronoun (such as *in*, *on*, *for*, *between*, *among*), always use an object form (*me*, *her*, *him*, *us*, *them*).

- me,
► Between you and ^{me,} ~~I~~, the company is in serious trouble.
^

After a verb used with an infinitive (the dictionary form of the verb, preceded by the word *to*), use an object pronoun. When a sentence has only one object, this principle is easy to apply.

- The dean wanted *him* to lead the procession.

Difficulties occur with compound objects.

- him and me
► The dean wanted ~~he and I~~ to lead the procession. [The dean wanted *him* to lead. The dean wanted *me* to lead.]
^

In an appositive phrase including a pronoun and the word *and*, use the “Drop the *and*” test to determine whether the pronoun functions as subject or object. (An appositive phrase occurs next to and gives specific information about a noun.)

- The supervisor praised only two employees, Ramon
me.
and ~~I~~. [She praised me.]
^

- I,
► Only two employees, Ramon and ~~me~~, received a
bonus. [I received a bonus.]
^

We or us before a noun? Decide whether the noun is the subject of the verb (*we*) or the direct object of a verb or preposition (*us*).

- We
► ~~Us~~ fans have decided to form a club.
^

- us
► The singer waved to ~~we~~ fans.
^

In comparisons with *than* and *as*, decide on the subject or object form of the pronoun by mentally completing the comparison.

- She is certainly not more intelligent than I. [. . . than I am.]
► Jack and Sally work together; Jack sees his boss more than she. [. . . more than she does.]

- ▶ Jack and Sally work together; Jack sees his boss more than her. [. . . more than he sees Sally.]

Before an -ing form (a form used as a noun, called a *gerund*), use a possessive.

- ▶ *Their* winning the marathon surprised us all.
- ▶ We appreciate *your* participating in the auction.

Sometimes, though, the pronoun itself rather than the noun -ing form is the direct object; in such a case, use the direct object form of the pronoun along with the present participle form (-ing).

- ▶ We saw *them* giving the runners foil wraps.

With possessive pronouns, use no apostrophe. Even though possessive in meaning, the pronouns *yours*, *ours*, *theirs*, *his*, and *hers* are never used with an apostrophe. For the distinction between *its* and *it's*, see 28d.

- ▶ Those conclusions were *ours*, too.
- ▶ That essay is *hers*.

Do not use the word *mines*. It is nonstandard.

- ▶ This hat is *mine*.

24b

Making a pronoun refer to a specific antecedent

The noun, noun phrase, or pronoun that a pronoun refers to is known as its *antecedent*.

- ▶ Because the Canadian skater practiced daily, *she* won the championship. [The pronoun reference is clear: the antecedent of *she* is *skater*.]

State a specific antecedent. Avoid using a pronoun such as *they*, *this*, or *it* without an explicit antecedent.

No specific antecedent When Karen submitted her article, *they* told her they would publish it next week.

In the preface, *it* states that the author lives in Kenya.

Revisions When Karen gave her article to the newspaper editor, *he* told her he would publish it the following week.

The preface states that the author lives in Kenya.

Do not make a pronoun refer to a possessive noun or to a noun within a prepositional phrase.

George Orwell

- In ~~George Orwell's~~ "Shooting an Elephant," ~~he~~ reports an incident that shows the evil effects of imperialism.

Avoid an ambiguous reference. Your readers should never be left wondering which *this*, *they*, or *it* is being discussed.

Ambiguous reference He faced having to decide whether to move to California. This was not what he wanted to do. [We do not know what *this* refers to: having to decide? moving to California?]

Revision He faced having to decide whether to move to California. This decision was not one he wanted to make.

Making a pronoun agree with its antecedent

A plural antecedent needs a plural pronoun; a singular antecedent needs a singular pronoun.

- Listeners heard *they* could win free tickets. The ninth caller learned *she* was the winner.

NOTE: Demonstrative pronouns *this* and *that* are singular. *These* and *those* are the plural forms.

A generalized (generic) antecedent Generic nouns describe a class or type of person or object, such as a *student* meaning "all students." In academic writing, do not use *they* to refer to a singular generic noun, though this often occurs in speech, and make sure that you use *he* and *she* without gender bias (see 17c).

Faulty agreement When *a student* writes well, *they* can go far in the business world.

Possible revision When *a student* writes well, *he or she* can go far in the business world.

Better revision When *students* write well, *they* can go far in the business world.

Students who write well can go far in the business world.

Often, a plural noun is preferable because it avoids clumsy repetition of *he* or *she*.

- We should judge ^{people} a ~~person~~ by who ^{they are,} ~~he or she is,~~ not by ^{their} the color of ~~his or her~~ skin.

A collective noun Refer to a collective noun such as *class*, *family*, *jury*, *committee*, *couple*, or *team* with a singular pronoun.

- The jury has not yet completed *its* task.

However, when the members of the group named by the collective noun are considered to be acting individually, use a plural pronoun.

- The jury began to cast *their* preliminary votes.

An indefinite pronoun Indefinite pronouns such as *one*, *each*, *either*, *neither*, *everyone*, *everybody*, *someone*, *somebody*, *something*, *anyone*, *anybody*, *anything*, *no one*, *nobody*, and *nothing* are generally singular in form (23g). A singular antecedent needs a singular pronoun to refer to it. For many years, the prescribed form in Standard Written English was *he*, as in sentences such as *Everyone needs his privacy* or *Each person needs his privacy*. Now, however, such usage is regarded as biased; the alternative *he or she* is clumsy; and *they*, while used often in informal writing, is regarded by many as inaccurate. Use a plural noun and pronoun instead.

Gender bias	<i>Everyone</i> picked up <i>his</i> marbles and went home.
Clumsy	<i>Everyone</i> picked up <i>his or her</i> marbles and went home.
Informal usage	<i>Everyone</i> picked up <i>their</i> marbles and went home.
Revised	<i>The children</i> picked up <i>their</i> marbles and went home.

See 17c for more on gender bias with pronouns.

204 Appropriate use of you

In writing, do not use *you* to refer to “people” generally. Use *you* only to address the reader directly, as in “If you turn to the table on page 10, you will find. . . .”

- While growing up, ^{teenagers} ~~you~~ face arguments with ^{their} ~~your~~ parents.

Relative pronouns in relative clauses:***Who, whom, which, that***

When to use *who, whom, which, or that* in a relative clause Use *who* (or *whom*) to refer to human beings; use *which* or *that* to refer to animals, objects, or concepts. Never use *what* as a relative pronoun.

- ▶ The teacher ^{who} ~~which~~ taught me algebra was strict.

See 23i for agreement with a verb in a relative clause.

When to use *who* or *whom*, *whoever* or *whomever*

Whom is an object pronoun. You will often hear and read *who* in its place, but many readers prefer the standard form.

- ▶ *Whom* [informal *who*] were they describing?

Whom used as a relative pronoun can often be omitted.

- ▶ The players [*whom*] the team honored invited everyone to the party.

Never use *whom* in place of *who* in the subject position.

- ▶ They want to know ^{who} ~~whom~~ we think is in charge.
[*Who* is the subject of *is*.]

- ▶ The manager will hire ^{whoever} ~~whomever~~ is qualified.

When to use *which/who/whom* or *that* Use *that* rather than *which*, *who*, or *whom* in a restrictive clause, one that provides necessary information (see 27c for more examples). When *that* is the object of its clause, you can omit it.

- ▶ The book [*that*] you gave me is fascinating. [*that* you gave me provides necessary information to identify which book is fascinating.]

Use *which/who/whom* when you provide additional information in a nonrestrictive clause, one that does not restrict the meaning of the subject in any way and is not essential to understanding the meaning. You will need to use *which*, *who*, or *whom* after proper nouns and nouns naming a specific person or thing.

- ▶ *War and Peace*, *which* I read in college, is fascinating.
[*which I read in college* provides extra, not necessary,

information. It does not restrict the meaning of *War and Peace*.]

- The mayor's *deputy*, *who* represented him at the conference, gave a rousing speech. [If you read *The mayor's deputy gave a rousing speech* you would not ask "Which deputy?" The relative clause provides information nonessential to the understanding of the sentence.]

See 26c for more on the punctuation of *who/whom/which* or *that* clauses.

25

Using Adjectives and Adverbs

Adjectives describe, or modify, nouns or pronouns. They do not add -s or change form to reflect number or gender. Adverbs modify verbs, adjectives, and other adverbs, as well as whole clauses.

Adjective Mr. Lee tried three *different* approaches.

Adverb His new assistant settled down *comfortably*.

25a

Forms of adjectives and adverbs

Check your dictionary for information on adjective and adverb forms not covered here.

Adverb: adjective + -ly Many adverbs are formed by adding -ly to an adjective: *intelligent/intelligently*. Sometimes when -ly is added, a spelling change occurs: *easy/easily*.

Adjectives ending in -ic To form an adverb from an adjective ending in -ic, add -ally (*basic, basically; artistic, artistically*), with the exception of *public*, whose adverb form is *publicly*.

Irregular adverb forms Several adjectives do not add -ly to form an adverb:

Adjective	Adverb
good	well
fast	fast
hard	hard

► He is a *good* cook.

► He cooks *well*.

NOTE: *Well* can also function as an adjective, meaning "healthy" or "satisfactory."

- ▶ A *well* baby smiles often.
- ▶ She feels *well* today.

When to use adjectives and adverbs

In speech, adjectives (particularly *good*, *bad*, and *real*) are often used to modify verbs, adjectives, or adverbs. This is nonstandard usage.

- badly.*
- ▶ She plays chess ~~bad~~.

- really well.*
- ▶ I sing ~~real good~~.

After verbs known as linking verbs—*be*, *seem*, *appear*, and *become*—use an adjective (known as a complement): She seems *pleasant*.

Certain verbs, such as *appear*, *look*, *feel*, *smell*, and *taste*, are sometimes followed by an adjective, sometimes by an adverb. If the modifier tells about the subject of the clause, use an adjective. If the modifier tells about the action of the verb, not the subject, use an adverb.

Adjective She looks *confident* in her new job.

Adverb She looks *confidently* at all her fellow employees.

Adjective The steak *smells* bad.

Adverb The chef *smelled* the lobster appreciatively.

Hyphenated (compound) adjectives

A compound adjective needs hyphens to connect its parts. Note the form when a compound adjective is used: a hyphen, no noun plural ending, and an *-ed* ending where necessary (see 33b).

- ▶ They have a *five-year-old* daughter. [Their daughter is five years old.]
- ▶ He is a *left-handed* pitcher. [He pitches with his left hand.]

Many compound adjectives use the *-ed* form: *flat-footed*, *barrel-chested*, *broad-shouldered*, *old-fashioned*, *well-dressed*, *left-handed*.

Double negatives

Although some languages and dialects allow more than one negative to emphasize an idea, Standard Written English

uses only one negative in a clause. “I didn’t say nothing” contains a double negative, and is an error for “I didn’t say anything.” Note that words like *hardly*, *scarcely*, and *barely* are also considered negatives.

Double negative	We <i>don’t</i> have <i>no</i> excuses.
Revised	We <i>don’t</i> have <i>any</i> excuses.
	We have <i>no</i> excuses.

Double negative	City residents <i>can’t hardly</i> afford the sales tax.
Revised	City residents <i>can hardly</i> afford the sales tax.

Comparative and superlative forms

Adjectives and adverbs have *comparative* and *superlative* forms that are used for comparisons. Use the comparative form when comparing two items, people, places, or ideas; use the superlative form when comparing more than two.

Short Adjectives

	Comparative (Comparing Two)	Superlative (Comparing More than Two)
short	shorter	shortest
pretty	prettier	prettiest
simple	simpler	simplest
fast	faster	fastest

Long Adjectives and -ly Adverbs

	Comparative	Superlative
intelligent	more intelligent	most intelligent
carefully	more carefully	most carefully

If you cannot decide whether to use an *-er/-est* form or *more/most*, consult a college dictionary. If there is an *-er/-est* form, the dictionary will say so.

NOTE: Do not use the *-er* form with *more* or the *-est* form with *most*.

- ▶ The first poem was ~~more~~ better than the second.
- ▶ Boris is the ~~most~~ fittest person I know.

Irregular Forms

	Comparative	Superlative
good	better	best
bad	worse	worst
much/many	more	most
well	better	best
badly	worse	worst

For more on not omitting necessary words in comparisons and on which pronouns to use in comparisons with *than* and *as*, see 21h and 24a, respectively.

Punctuation and Mechanics



- 26** How Punctuation Shows Readers Your Intentions
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26

How Punctuation Shows Readers Your Intentions

Why do punctuation and mechanics matter? They matter because they chunk words into meaningful groups for readers and make proper nouns stand out. Try reading the following without the benefit of the signals a reader usually expects.

When active viruses especially those transmitted by contact can spread easily within the world health organization hard working doctors are continually collaborating to find treatments for several infectious diseases sars avian flu and hepatitis.

Conventional punctuation and mechanics clarify the meaning:

When active viruses—especially those transmitted by contact—can spread easily within the World Health Organization, hard-working doctors are continually collaborating to find treatments for several infectious diseases: SARS, avian flu, and hepatitis.

Punctuation: Signals for Your Readers

What Do You Want to Do?	Options
TO END A SENTENCE:	
To indicate the end of a sentence	Period, question mark, or exclamation point (. ? !) 30a
To make a close connection to the next sentence	Semicolon (;) 30b
TO SEPARATE:	
To separate independent clauses only when a connecting word (<i>and, but, or, nor, so, for, or yet</i>) is used	Comma (,) 27a, item 1
To separate an introductory word(s), a phrase, or a clause from an independent clause	Comma (,) 27a, item 2

To separate coordinate adjectives (where <i>and</i> can be used)	Comma (,) 27a, item 6
--	-----------------------

To separate items in a list that contains internal commas (x, x; y, y; and z)	Semicolon (;) 30b
---	-------------------

To separate a verb from a quoted statement that follows or precedes it	Comma (,) 27a, item 7
--	-----------------------

To separate lines of poetry written as running text	Slash (/) 30d
---	---------------

TO INSERT:

To insert a word, words, or a phrase or clause containing "extra information"	Commas (,) 27c
---	----------------

To give more emphasis to the insert	Dashes (—) 30d
-------------------------------------	----------------

To insert a change within a quotation	Square brackets [] 30d
---------------------------------------	-------------------------

To insert explanatory information	Parentheses () 30d
-----------------------------------	---------------------

TO DELETE:

To indicate material deleted from a quotation	Ellipsis dots (...) 30e
---	-------------------------

TO ANTICIPATE:

To indicate a coming explanation or a list after an independent clause	Colon (:) 30c
--	---------------

TO QUOTE:

To quote exact words or give the title of a story, a poem, or an article	Quotation marks (" ") 29a
--	---------------------------

To enclose a quotation within another quotation	Single quotation marks (') 29c
---	--------------------------------

TO INDICATE POSSESSION:

For most words	Apostrophe + -s('s) 28a
----------------	-------------------------

For nouns forming the plural with -s	Apostrophe after the s (s') 28a, 28b
--------------------------------------	--------------------------------------

27

Commas

A comma separates parts of a sentence; it does not separate one sentence from another.

27a Comma: Yes

Use the following guidelines, but note that variation can occur. Blue shading = note the comma



KEY POINTS

Comma: Yes

1. Between two independent clauses connected by a coordinating conjunction: *and*, *but*, *or*, *nor*, *so*, *for*, or *yet*

► The talks failed, but the union leaders held their ground.

A comma is optional if the clauses are short.

► He offered to help and he did.

2. After most introductory words, phrases, or clauses

► While the guests were eating, a mouse ran across the floor. [Omitting the comma here can lead to a misreading.]

3. To set off extra (nonrestrictive) information included in a sentence (“extra commas with extra information”—see 27c)

► My friend, a realtor, works on weekends.

4. To set off a transitional expression such as *however*, *therefore*, *for example*, and *in fact*

► The ending of the film, however, is disappointing. In fact, it is totally predictable.

5. To separate three or more items in a series

► The robot vacuums, makes toast, and plays chess.

6. Between adjectives that can be reversed and connected with *and* (coordinate adjectives)

► When people move, they often discard their worn, dilapidated furniture.

7. Before or after a quotation

► “I intend to win the marathon,” she announced. He replied, “So do I.”

276 Comma: No

(Yellow shading = no comma here)



KEY POINTS

Comma: No

1. Not between subject and verb

- ▶ Conversations with students helped the dean understand the need for more career counselors.

NOTE: Use paired commas, however, to set off any extra material inserted between the subject and verb. See 27c.

- ▶ The fund manager, a billionaire, has been married five times.

2. Not before the word *and* that connects two verbs to the same subject

- ▶ Amy Tan has written novels and adapted them for the screen.

3. Not *after* a coordinating conjunction (*and*, *but*, *or*, *nor*, *so*, *for*, *yet*) connecting two independent clauses, but *before* it

- ▶ The movie tried to be engaging, but it failed miserably.

4. Not between two independent clauses without any coordinating conjunction such as *and* or *but* (use either a period or a semicolon)

- ▶ The writing had faded; it was hard to decipher.

5. Not between an independent clause and a following dependent clause introduced by *after*, *before*, *because*, *if*, *since*, *unless*, *until*, or *when* (no comma either before or after the subordinating conjunction)

- ▶ Test results tend to be good when students study in groups.

6. Not before a clause beginning with *that*

- ▶ The dean warned the students that the speech would be long.

(continued)

(continued)

7. Not before and after essential, restrictive information (see 27c)

- ▶ The player who scored the goal became a hero. [Here the information “who scored the goal” is essential. Without it, “The player became a hero” leads to the question, “Which player?” The clause “who scored the goal” restricts the meaning.]

8. Not between a verb and its object or complement

- ▶ The best gifts for college students are food and clothes.

9. Not after *such as*

- ▶ Popular fast-food items, such as hamburgers and hot dogs, tend to be high in cholesterol.

10. Not separating cumulative adjectives (adjectives that cannot be connected by *and* and whose order cannot be reversed)

- ▶ the little old stone house

Commas with extra (nonrestrictive) elements

Use commas to set off a phrase or clause that provides extra, nonrestrictive information (24e). Such information may be included almost as an aside or “by the way.” If the insertion comes in midsentence, think of the commas as handles that can lift the information out without leaving your reader baffled.

- ▶ His dog, a big Labrador retriever, is afraid of thunder. [If you read “His dog is afraid of thunder,” you would not necessarily need to know what type of dog he owns to understand the point of the sentence. The insert provides additional information, not necessary for understanding the meaning.]
- ▶ She loves her car, a red Toyota. [The insert after the comma provides additional information about her car.]
- ▶ The firm’s financial analyst, who is only twenty-five, has been promoted. [The independent clause “The firm’s financial analyst has been promoted” does not lead the reader to ask, “Which analyst?” The relative

clause merely adds interesting information; it does not define or restrict the noun *analyst*.]

However, do not use commas to set off essential (restrictive) information.

- ▶ **The people who live in the apartment above mine make too much noise.** [If you read only “The people make too much noise,” you would ask, “Which people?” The relative clause here restricts “the people” to a subgroup: not all people make too much noise; those in the apartment above do.]

Special uses of commas

To set off a phrase that modifies the whole sentence (an absolute phrase)

- ▶ The audience looking on in amusement, the valedictorian blew kisses to all her favorite instructors.

To set off an inserted idea, a contrast, or a conversational tag (such as *yes*, *no*, *well*, or a direct address)

- ▶ Yes, the author has again written a probing analysis.
- ▶ The show dwelt on tasteless, not educational, details.
- ▶ Whatever you build here, Mr. Trump, will cause controversy.

To separate the day from the year in a date

- ▶ On May 14, 1998, the legendary singer Frank Sinatra died.

NOTE: No comma is used before the year in the alternative style for dates when the day precedes the month: 14 May 1998

To divide numbers into thousands or millions

- ▶ 1,200 ▶ 515,000 ▶ 34,000,000

NOTE: No commas are necessary in years (1999), numbers in addresses (3501 East 10th Street), or page numbers (page 1002).

To set off a person's title or degree (32b)

- ▶ Stephen L. Carter, PhD, gave the commencement speech.

To separate the parts of an address

- ▶ Alice Walker was born in Eatonton, Georgia, in 1944.

NOTE: Do not use a comma before a ZIP code: Berkeley, CA 94704.

28

Apostrophes

Apostrophes show a possessive relationship (*the government's plans*—the plans of the government, belonging to the government). They also signal omitted letters in contractions (see item 3, below).

28a Apostrophe: Yes and no



KEY POINTS

Apostrophe: Yes

1. Use -'s for the possessive form of all nouns except those already ending in plural -s: *student's*, *reporter's*, *women's*, *boss's*.
2. Use an apostrophe alone for the possessive form of plural nouns that end with -s: *students'*, *bosses'* (28b).
3. Use an apostrophe to indicate omitted letters in contractions formed by omitting part of a word such as *not*, *is*, *are*, *us*, *am*, *would*, or *will*, as in *wasn't*, *it's*, *they're*, *let's*, *I'm*, *he'd*, or *we'll*. However, some readers of formal academic writing may object to such contractions.

NOTE: If you do use a contraction, use *it's* only to stand for “it is” or “it has”: *It's a good idea*; *it's been a long time* (see 28d).



KEY POINTS

Apostrophe: No

1. Do not use an apostrophe to form plurals of nouns: *big bargains*, *coming attractions*. See 28c for rare exceptions.
2. Never use an apostrophe before an -s ending on a verb: *She likes him*.
3. Do not use an apostrophe with possessive pronouns *hers*, *its*, *ours*, *yours*, *theirs*: *The house lost its roof*.
4. MLA, APA, and *Chicago* styles recommend that you not use an apostrophe to form the plurals of names (*the Browns*), abbreviations (VCRs), and decades (*the 1990s*).
5. With inanimate objects and concepts, *of* is often preferred to an apostrophe: *the end of the garden*, *the back of the desk*, *the cost of the service*.

Special instances of the apostrophe to show possession

More than one noun When you want to indicate separate ownership for two nouns in a sentence, make each one possessive.

- Franzens and Roths recent works have received glowing reviews.

For joint ownership, use only one apostrophe: *Sam and Pat's house*.

Compound nouns Add the -'s to the last part.

- The taxi driver borrowed his brother-in-law's car.

Singular words ending in -s Add -'s for the possessive.

- Dylan Thomas's imagery conjures up the Welsh landscape.

NOTE: When a singular word ending in -s has a -z pronunciation, an apostrophe alone can also be used: *Moses' law*.

Plural nouns If a plural noun does not end in -s, add -'s to form the possessive: *the women's tasks*. Add an apostrophe alone to a noun forming its plural with an -s: *the students' suggestions*.

-'s for a plural form: Two exceptions

1. Use -'s for the plural form of letters of the alphabet. Italicize only the letter, not the plural ending.
 - Georges Perec wrote a novel with no *e's* in it at all.
2. Use -'s for the plural form of a word used to refer to the word itself. Italicize the word used as a word, but do not italicize the -'s ending.
 - You have used too many *but's* in that sentence.

It's and its

When deciding whether to use *its* or *it's*, think about meaning. *It's* means *it is* or *it has*. *Its* means "belonging to it." Use the apostrophe only if you intend *it is* or *it has*.

- *It's* a good idea.
- The committee took *its* time.

Many writers slip up with these forms. Use your spelling checker to search your entire document for instances of both *its* and *it's* and check each one with the "Am I saying *it is* or *it has*?" test. If the answer is yes, use *it's* (or *it is*). If the answer is no, use *its*.

29

Quotation Marks

29a How to use quotation marks

Double quotation marks indicate the beginning and end of a short quotation, the exact words that someone said, thought, or wrote.

- ▶ “The world is a stage, but the play is badly cast.”
—Oscar Wilde in “Lord Arthur Savile’s Crime”

(For more on changing or omitting parts of quotations and on using long quotations, see 9c. For indirect quotations, see 29e and 38c.)

Quoting a complete sentence After an introductory verb such as *says*, use a comma and a capital letter. Put the sentence period inside the quotation marks at the end.

- ▶ Calvin Trillin says, “As far as I’m concerned, *whom* is a word that was invented to make everyone sound like a butler.”
—In “Whom Says So?”

After a complete sentence introducing a quotation, use a colon and a capital letter.

- ▶ Woody Allen always makes us laugh even about serious issues: “Money is better than poverty, if only for financial reasons.”
—In *Without Feathers*

Quoting part of a sentence When you integrate the words into the structure of your own sentence, use no special introductory punctuation other than the quotation marks.

- ▶ To Hendrik Hertzberg at age nine, President Truman was “like an elderly pediatrician.”
—In *Politics*

Placing periods and commas Always put periods and commas inside quotation marks, even if the period or comma does not appear in the original quotation.

- ▶ When Rosovsky characterizes Bloom’s idea as “mind-boggling,” he is not offering praise.
—In *The University*

NOTE: In a documented paper in MLA style, put the period after a parenthetical citation, not before the closing quotation marks. See 9c for long quotations.

- Geoffrey Wolff observes that when his father died, there was nothing “to suggest that he had ever known another human being” (11).

—In *The Duke of Deception*

Placing question marks and exclamation points When they are part of the original source, put them inside the quotation marks. When your own sentence is a statement, do not use a comma or period in addition to a question mark or exclamation point.

- She asked, “Where’s my mama?”

When a question mark or exclamation point belongs to your own sentence, put it outside the closing quotation marks.

- This paper answers the question: What was “the Contract with America”?

Placing semicolons and colons Put these outside the quotation marks if they are part of your sentence and not part of the quotation.

- Abigail Adams asked her husband to “remember the ladies”; however, the Constitution did not include rights for women.



Quotation marks in dialogue

Do not add closing quotation marks until the speaker changes or you interrupt the quotation. Begin each new speaker’s words on a new line.

- “I’m not going to work today,” he announced to his son. “Why should I? My boss is away on vacation. And I have a headache.”
 “Honey, your boss is on the phone,” his wife called from the bedroom

If a quotation from one speaker continues for more than one paragraph, place closing quotation marks at the end of only the *final* paragraph. However, place opening quotation marks at the beginning of every paragraph so that readers realize that the quotation is continuing.

29c Double and single quotation marks

Use single quotation marks to enclose a quotation or a short title within a quotation that uses double quotation marks. (British usage is different, with single quotation marks for the original quotation and double for an enclosed quotation.)

- Joan announced, “I read most of ‘Travels in Siberia’ this weekend.”
- To our surprise, the lecturer boasted, “Several scholars have said that I am ‘brilliant and original.’”

NOTE: Put a comma or a final sentence period inside both single and double quotation marks.

29d How to handle titles, definitions, and translations



KEY POINTS

Titles: Quotation Marks or Italics/
Underlining?

1. Use quotation marks with the title of an article, short story, poem, song, or chapter: “Richard Corey”; “Lucy in the Sky with Diamonds”; “I Stand Here Ironing”; “America: The Multinational Society.”
2. Use italics (or underlining in handwritten material) with the title of a book, journal, magazine, newspaper, film, play, or long poem published alone: *Finishing the Hat*, *Newsweek*, *The Hours*, *The Iliad*.

For more on capital letters with titles, see 32a.

Enclose definitions and translations in quotation marks.

- The abbreviation *p.m.* is short for “post meridiem,” which means “afternoon.”

29e When not to use quotation marks

Not around indirect quotations

- One student reported that he couldn’t get any of his first-choice classes.

Not around clichés, slang, or trite expressions Instead, revise (see 17b).

to be involved.

- All they want is ~~“a piece of the action.”~~

Not at the beginning and end of long indented quotations In academic writing, when you use MLA style to quote more than three lines of poetry or four typed lines of prose, indent the whole passage one inch or ten spaces from the left margin. Indent five spaces in APA or *Chicago* style. Do not enclose the quoted passage in quotation marks, but retain any internal quotation marks (see an example in 9c, page 59).

Not around your own essay title Use quotation marks in your title only when your title includes a quotation or the title of a short work, as in the following example. In addition, do not underline or italicize your own title:

- Alice Walker’s “Everyday Use” and the Issue of Heritage

30

Other Punctuation Marks

30b

Periods, question marks, and exclamation points

Periods, question marks, and exclamation points end a sentence. The Modern Language Association (MLA), in its list of Frequently Asked Questions at <<http://www.mla.org>>, recommends leaving one space after a punctuation mark at the end of a sentence, but it also sees “nothing wrong with using two spaces after concluding punctuation marks.” (Consult your instructor.) In a list of works cited, however, whether MLA, APA, or other styles, leave only one space after each period in an entry.

Period (.) Use a period to end a sentence or to signal an abbreviation: *Mr.*, *Dr.*, *a.m.*, and so forth (see 32b). Do not use a period with a name of a government agency or organization indicated by initials, in an acronym (an abbreviation pronounced as a word), or in Internet abbreviations indicated by initials: *ACLU*, *IRS*, *NOW*, *URL*.

Question mark (?) Use a question mark to signal a direct question.

- When will the troops come home?

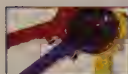
Do not use a question mark with an indirect question (see 38c).

- The interviewer asked when the troops would come home.

Exclamation point (!) An exclamation point at the end of a sentence tells the reader that the writer considers the statement surprising, extraordinary, or worthy of emphasis.

NOTE: Avoid exclamation points in academic writing, which tends to favor a restrained, understated style. Instead, let your words convey the points you want to emphasize.

30b Semicolons



KEY POINTS

Semicolon: Yes

1. Between closely connected independent clauses with no *and*, *but*, *or*, *nor*, *so*, *for* or *yet* connecting them.

- Biography tells us about the subject; biographers also tell us about themselves.

NOTE: Do not overuse semicolons in this way. They are more effective when used sparingly. Save them for when you need to emphasize the close connection between independent clauses. Do not use a capital letter to begin a clause after a semicolon.

2. Between independent clauses connected with a transitional expression such as *however*, *moreover*, *in fact*, *nevertheless*, *above all*, or *therefore* (see the list in 15b)

- The results of the study support the hypothesis; however, further research with a variety of tasks is necessary.

3. To separate items in a list containing internal commas

- When I cleaned out the refrigerator, I found a chocolate cake, half-eaten; some canned tomato paste, which had a blue fungus growing on the top; and some possibly edible meat loaf.

Do not use semicolons interchangeably with colons. Section 30c shows when to use colons.

30c Colons

A colon (:) signals anticipation. It follows an independent clause and introduces information that readers will need. A colon tells readers, “What comes next will define, illustrate, expand, or explain what you have just read.”

- Ellsworth Kelly has produced a variety of works of art: drawings, paintings, prints, and sculptures.



KEY POINTS

Colon: Yes

1. After an independent clause to introduce a list.
 - The students included three pieces of writing in their portfolios: a narrative, an argument, and a documented paper.
2. After an independent clause to introduce an explanation, expansion, or elaboration
 - After an alarming cancer diagnosis and years of treatment, Lance Armstrong was victorious; he won the Tour de France seven times.
3. To introduce a rule or principle, which may begin with a capital letter
 - The main principle of public speaking is simple: Look at the audience.
4. To introduce a quotation not integrated into your sentence and not introduced by a verb such as *say*
 - Oscar Wilde makes the point well: “The real schools should be the streets.”

A colon also introduces a long quotation set off from your text (see 9c)

5. In salutations, precise time notations, biblical citations, and within titles

Dear Chancellor Witkin 7:20 p.m.

To: The Chancellor Genesis 37:31–35

Isamu Noguchi: *A Sculptor's World* [book title and subtitle]

Do not use a colon directly after a verb (such as a form of *be* or *include*); after expressions such as *for example*, *especially*, and *such as*; or after a preposition.

- ▶ The book **includes** a preface, an introduction, an appendix, and an index.
- ▶ They packed many foods for the picnic, **such as** taco chips, salsa, and three-bean salad.
- ▶ His taste is so varied that he furnishes his living room **with** antiques, modern art, and art deco lighting fixtures.

30d Dashes, parentheses, slashes, and brackets

Dashes (—) set off material that is inserted into a sentence. Type a dash or two hyphens with no extra space before, after, or between them. (Software will automatically convert two hyphens to a dash as you type.)

- ▶ Armed with one weapon—his wit—he set off.

Commas can sometimes be used to set off inserted material, too, but when the insertion itself contains commas, dashes are preferable.

- ▶ The contents of his closet—torn jeans, frayed jackets, and suits shiny on the seat and elbows—made him reassess his priorities

Parentheses () mark an aside or some supplementary information.

- ▶ Everyone admired Chuck Yeager's feat (breaking the sound barrier in level flight in 1947).

At the end of a sentence, place the period inside the last parenthesis only when a complete new sentence is enclosed.

- ▶ Competition in the aerospace industry followed Chuck Yeager's feat. (In 1947, Yeager broke the sound barrier in level flight.)

Slashes (/) separate lines of poetry quoted within your own text. Insert a space before and after a slash. For quoting four or more lines of poetry, see 9c.

- ▶ Philip Larkin asks a question that many of us relate to: "Why should I let the toad *work* / Squat on my life?"

Slashes are also used to designate word options such as *and/or* and *he/she*. Do not overuse these expressions.

Square brackets ([]) indicate inserted or changed material within a quotation. Insert only words or parts of words that help the quotation fit into your sentence grammatically or that offer necessary explanation.

- ▶ According to Ridley, information is “the key to both of these features of life [the ability to reproduce and to create order].”

Use [sic], meaning “thus,” to indicate that an error in what you are quoting appears in the original source and is not your own error.

Angle brackets (< >) enclose e-mail addresses and URLs when they are required in an MLA paper or works-cited list (see items 50–52 in 10g).

30e Ellipsis dots

Use an ellipsis or three dots with a space between each dot (. . .) when you omit material from the middle of a quotation. Do not use ellipsis dots at the beginning or end of a quotation unless the omission of part of a sentence occurs at the beginning or end of your own sentence. See also 9d.

- ▶ Ruth Sidel reports that the women in her interviews “have a commitment to career . . . and to independence” (27).

When the omitted material falls at the end of a quoted sentence, put a period before the three ellipsis dots, making four dots in all.

- ▶ Ruth Sidel reports that some women “have a commitment to career, to material well-being, to success, and to independence. . . . In short, they want their piece of the American Dream” (27).

To omit material at the end of a quoted sentence when the omission coincides with the end of your own sentence, use three dots, and place the sentence period after the parenthetical reference to the source.

- ▶ Ruth Sidel reports that some women “have a commitment to career . . .” (27).

When you omit a complete sentence, use three ellipsis dots after the period. To omit one line or more of poetry from a long, indented quotation, indicate the omission with a line of dots.

- This poem is for the hunger of my mother

.....
 who read the Blackwell's catalogue
 like a menu of delights.

—Aurora Levins Morales, *Class Poem*,
 © 1986. Reprinted by permission.

31

Italics and Underlining

Use italics or underlining to highlight a word, phrase, or title. Word-processing programs offer italic type, and current MLA guidelines recommend italics in place of underlining. However, underlining can be useful in annotating rough drafts because it is more distinctive. When writing online, use italics because underlining is used for links.

31a Italicize titles of long, whole works

Italicize the titles of books, magazines, newspapers, plays, films, TV and radio series, long poems, musical compositions, software programs, works of art, and Web sites.

- *The Sun Also Rises*
- *Newsweek*
- *The Daily Show*

See 29d and 29e for more on how to handle the title of a short work or the title of your own essay.

NOTE: Do not italicize the names of sacred works such as the Bible, books of the Bible (Genesis, Psalms), and the Koran (Qur'an) or the names of documents such as the Declaration of Independence and the Constitution.

31b Italicize letters, figures, words used as words, named transportation, and words from other languages not yet adopted in English

- *Mayflower*
- *Columbia*
- a lowercase *r*
- a big gold 5
- *Zarf* is a useful word for some board games.
- The author's *Weltanschauung* promotes gloom.

32

Capitals, Abbreviations, and Numbers



Capitals

Use capital letters in the following instances:

For the pronoun / and the first word of a sentence Make sure that e-mails to your instructor or supervisor follow this advice.

With specific names (proper nouns):

Albert Einstein	March
Spaniards, the Navajo	Wednesday
Spain, Greece	the Fourth of July
the Adirondacks	Buddhism, Buddhists
Golden Gate Park	the Bible, biblical
the Roosevelt Memorial	the Koran (or the Qur'an)
University of Texas	the Civil War
Department of English	the USS <i>Kearsarge</i>
the Red Cross	the Milky Way
the Renaissance	Kleenex, Xerox

Use internal capitals when appropriate for online names such as *YouTube* and *eBay*.

NOTE: Do not capitalize general classes or types of people, places, things, or ideas: *government, jury, mall, prairie, utopia, traffic, court, the twentieth century, goodness, reason*.

With a title before a person's name

► The reporter interviewed **S**enator Feingold.

Do not use a capital when a title does not precede a person's name.

► Each state elects two **S**enators.

For major words in titles In titles of published books, journals, magazines, essays, articles, films, poems, and songs, use a capital letter for all words except articles (*the, a, an*), coordinating conjunctions (*and, but, or, nor, so, for, yet*), *to* in an infinitive (*to stay*), and prepositions unless they begin or end a title or subtitle.

- For capital letters after colons, see 30c, item 2

For the plural of an abbreviation, just add -s: VCRs; CDs; SUVs.

Abbreviate terms used with times and numbers. Use the abbreviations *BC*, *AD*, *AM* (or *a.m.*), *PM* (or *p.m.*), *\$*, *mph*, *wpm*, *mg*, *kg*, and other units of measure only when they occur with specific numbers. Do not abbreviate days of the week or months in your text; in MLA works-cited lists, however, use abbreviations for all months, except May, June, and July.

- ▶ **35 BC** [meaning “before Christ,” now often replaced with BCE, “before the common era”]
- ▶ **AD 1776** [*anno domini*, “in the year of the Lord,” now often replaced with CE, “common era,” used after the date: 1776 CE]
- ▶ **2:00 AM, 2:00 A.M., or 2:00 a.m.** [*ante meridiem*, Latin for “before midday”; always use periods with the lowercase letters *a.m.* and *p.m.*]

Do not use these abbreviations when no number is attached to them.

afternoon.

- ▶ They arrived late in the ~~p.m.~~[^]

Abbreviate common Latin terms. Use *etc.*, *e.g.*, and *NB*, but only in notes, parentheses, and source citations, not in the body of your text.

Numbers

Spell out numbers at the beginning of a sentence.

- ▶ One hundred twenty-five members voted for the new bylaws.
- ▶ Thirty thousand people attended the rally.

Even after plural numbers, use the singular form of *hundred*, *thousand*, and *million*. Add a plural *-s* only when there is no preceding number: *Hundreds of books were damaged in the flood.* *Five hundred books were damaged in the flood.*

In the humanities and in business letters

- Use words for numbers consisting of not more than two words and for fractions (*nineteen*, *fifty-six*, *two hundred*, *one-half*).
- Use a combination of words and numerals for numbers over a million (*45 million*).

- Use the **numeral** and symbol for percentages and money (75%, \$24.67), or spell out the expression if it is fewer than four words (*seventy-five percent, twenty-four dollars*).

- Use numerals for longer numbers (326; 5,625).

- Use numerals in the following instances:

Time and dates: 6 p.m. on 31 July 2010

Decimals: 20.89

Statistics: *median score 35*

Addresses: 16 East 93rd Street

Chapters, pages, scenes, lines: *Chapter 5, page 97*

Abbreviations or symbols: 6°C (*temperature Celsius*),
6'7" (*feet and inches*)

Scores: *The Giants won the World Series 4–1.*

In scientific and technical writing

- Write all numbers above nine as numerals.
- Write numbers below ten as numerals only when they show precise measurement, such as when they are grouped and compared with other larger numbers (*5 of the 39 participants*), or when they precede a unit of measurement (*6 cm*), indicate a mathematical function (*8%; 0.4*), or represent a specific time, date, age, score, or number in a series.
- Write fractions as words: *two-thirds*.

NOTE: For the plural form of numerals, do not use an apostrophe. Use -s, not -'s: *in the 1980s, 700s in the SATs*.

33

Hyphens

33a Hyphens with prefixes

Many words with a prefix (element attached to the beginning of a word) are spelled without hyphens: *cooperate, multilingual, unnatural*. Others are hyphenated: *all-inclusive, self-indulgent*. Always use a hyphen when the main word is a number or a proper noun: *post-2000, all-American*. If you are unsure about whether to insert a hyphen, check a dictionary.

If you omit the second part of a hyphenated adjective, follow the hyphen with a space: *a one- to two-year commitment*.

Hyphens in compound words

Some compound nouns are written as one word (*tooth-brush*), others as two words (*coffee shop*), and still others with one or more hyphens (*role-playing*, *father-in-law*). Always check an up-to-date dictionary for compound nouns and compound verbs (*cross-examine*, *baby-sit*).

NOTE: Take care also when using an apostrophe with a compound noun:

possessive apostrophe

► Her sister-in-law's children have good manners.

Hyphenate a compound adjective preceding a noun: *a well-organized party*, *a law-abiding citizen*, *a ten-page essay*. However, use no hyphen when the modifier follows the noun: *The party was well organized*. *Most citizens try to be law abiding*. *The essay was ten pages long*.

Do not insert a hyphen between an *-ly* adverb and an adjective or after an adjective in its comparative (*-er*) or superlative (*-est*) form: *a tightly fitting suit*, *a sweeter sounding melody*.

Hyphens in spelled-out numbers

Use hyphens when spelling out two-word numbers from twenty-one to ninety-nine (see 32c). Also use a hyphen in spelled-out fractions: *two-thirds of a cup*.

End-of-line hyphens

Most word processors either automatically hyphenate words or automatically wrap words around to the next line. Choose the latter option to avoid the strange and unacceptable word division that sometimes appears with automatic hyphenation. Never insert a hyphen into a URL to split it across lines (34a).

34

Online Guidelines

Punctuation in URLs

Punctuation marks communicate essential information in URLs (Uniform Resource Locators) and in e-mail addresses. Because one error can invalidate a whole address, always copy an address exactly, preferably by copying and pasting it directly from your browser into your document. Some e-mail addresses are case-sensitive, so pay attention

to capital and lowercase letters. In addition, pay attention to the following guidelines as you write and revise:

- Do not add a hyphen to split a URL.
- If a URL includes a hyphen, do not break the line after the hyphen—a reader may not know whether the hyphen is part of the address.
- Do not insert any spaces into an online address.
- Split a URL across lines only after a slash (in MLA style) or before a punctuation mark such as a period.
- Do not split the protocol *http://* across lines.
- In MLA style, include any necessary URL (see items 50–52 in 10g) in angle brackets. If URLs appear in your paper underlined, remove the hyperlinks and then you will be able to insert the angle brackets.



Underlining and italics online

In an online source, URLs are hyperlinked and therefore appear as underlined on the screen. When you write for publication on the Web, always use italics to indicate titles and other usually underlined expressions.

However, some plain-text e-mail providers may not support text features such as italics or underlining. In such cases, use single underscore marks to indicate underlining (James Joyce's _Ulysses_) and asterisks for emphasis (They were *noticeably* antagonistic).



Capital letters online

In academic and business settings, check your own e-mail messages for the correct use of a capital letter for *I* and at the beginning of a sentence. Avoid the prolonged use of capital letters in online communications. Readers may perceive it as shouting.

Writing across Languages and Cultures



- 35** Diversity, Standard Written English, and Multilingual Writers
- 36** Nouns and Articles (*a, an, the*)
- 37** Infinitive, *-ing*, and *-ed* Forms
- 38** Sentence Structure and Word Order

35 Diversity, Standard Written English, and Multilingual Writers

College students in North America are a linguistically diverse group: monolingual English-speaking students who have no experience with other cultures and who may speak a local version of English; students who grew up in North America among family and friends with their own languages and cultures; students who learned English in formal or informal situations, either in their own countries or after they immigrated; students who speak several languages fluently; and various mixes and remixes of these categories. Use chapters 35–38 to help you with the particular language issues that concern you as you write.

35a Cultures and Englishes

At the same time as travel and the Internet make us more aware of diversity and other countries' languages and cultures, we are also experiencing a spread in the use of English. Worldwide estimates now show three non-native speakers of English for every native speaker. More than 400 million people speak English as their native language, and more than one billion use English as a common language for special communicative, educational, and business purposes within their own communities. And by 2017, the estimated number of people speaking English will be about three billion—that is, half the world.

But languages are not fixed and static, and the users of English in their various locations adapt the language for their own use. The concept of one English or a “standard” language is becoming more fluid, more focused on the situation and the readers of any particular piece of writing rather than on one set of rules. Consequently, the English regarded as standard in North America is not necessarily standard in Australia, the United Kingdom, Hong Kong, Singapore, Indonesia, India, or Pakistan. Scholars see Englishes—varieties of English—in place of one monolithic language, and these Englishes claim their own names, such as Spanglish, Singlish, Hindlish, and Taglish.

Despite the complexity and fluidity of the varieties of English, with all their quirks, irregularities, rules, and exceptions, in the academic and business worlds, the conventions of Standard Written English remain relatively constant in grammar, syntax, and vocabulary (though not

in spelling), with only subtle variation from country to country, region to region. Whether you are monolingual—familiar only with American English—or are multilingual or learned English formally or informally as an ESL (English as a Second Language) student, in everyday life you, too, constantly switch the Englishes you use, depending on whether you are texting a friend, writing a report for a supervisor, or writing a research paper in college. In all instances, it is *you* in the writing but different *voices* of you. The academic voice is the one to use in academic contexts.

Brief editing guide: Spoken varieties and Standard Written English

The following table shows some of the common features used by speakers of local varieties of English in North America (such as African American Vernacular English—AAVE—and many other local varieties) and other English-speaking countries when they move between their home culture and academia. Many of you who learned English as a second language with exposure to neighborhoods, friends, and local conditions will find these features familiar. Add your own examples to the table.

Spoken Vernaculars and Standard Written English

Linguistic Feature of the Vernacular	Example (nonstandard)	Edited for Standard Written English
Omitted form of <i>be</i>	Maxine studying.	Maxine <i>is</i> studying.
Use of <i>be</i> for habitual action	Ray <i>be</i> working at home.	Ray <i>usually works</i> at home.
Use of <i>been</i> without <i>have</i>	I <i>been</i> looking for you.	<i>I have (I've)</i> been looking for you.
Omitted <i>-ed</i>	The books arrive this morning.	The books <i>arrived</i> this morning.
No <i>-s</i> ending for third person singular present tense verb	That book have a lot of pictures.	That book <i>has</i> a lot of pictures.
No plural form after a plural number	Jake own two dog.	Jake <i>owns</i> two dogs.

(Continued)

(Continued)

Linguistic Feature of the Vernacular	Example (nonstandard)	Edited for Standard Written English
Verb inversion before indefinite pronoun subject	Can't nobody do that.	<i>Nobody can</i> do that.
<i>They</i> instead of possessive <i>their</i>	The singers took <i>they</i> seats.	The singers took <i>their</i> seats.
<i>Hisself</i> instead of <i>himself</i>	That musician promote <i>hisself</i> too much.	That musician promotes <i>himself</i> too much.
Personal pronoun restates subject	His views, <i>they</i> too extreme.	His views <i>are</i> too extreme.
No apostrophe + -s for possessive	She my brother wife.	<i>She is (She's)</i> my brother's wife.
It used in place of there	It's a gate at the entrance.	<i>There is (There's)</i> a gate at the entrance.
Double negative	You don't know nothing.	You don't know <i>anything</i> . / You know nothing.

36

Nouns and Articles (*a*, *an*, and *the*)

The articles *a*, *an*, *the*, and the zero article are used before nouns. To decide whether to use an article (*a*, *an*, or *the*) or no article at all before a noun, first you need to recognize the type of noun: proper or common, countable or uncountable. Some languages do not use articles or use them according to a different system, so if you had to learn English later in life than in childhood, you may still find articles troublesome.



Differentiating types of nouns

Nouns fall into two categories: proper nouns and common nouns.

Proper nouns A proper noun names a unique person, place, or thing and begins with a capital letter: *Virginia Woolf*, *Indian Ocean*, *Grand Canyon*, *Museum of Contemporary Art*.

Common nouns A common noun does not name a unique person, place, thing, or idea: *bicycle, furniture, plan, daughter, home, happiness*. Common nouns can be further categorized into two types, countable and uncountable, a distinction that does not apply in languages such as Japanese and Spanish:

- A *countable noun* can have a number before it (*one, two*, and so on) and it has a plural form. Countable nouns frequently add *-s* to indicate the plural: *picture, pictures; plan, plans*. Singular countable nouns can be used after *a, an, the, this, that, each, every*. Plural countable nouns can be used after *the, these, those, many, a few, both, all, some, several*.
- An *uncountable noun* has no plural form: *furniture, equipment, advice, information, scenery, happiness*. Uncountable nouns can be used after *the, this, that, much, some, any, no, a little, a great deal of*, or a possessive such as *my* or *their*. They can never be used after a number or a plural quantity word such as *several* or *many*. Never use an uncountable noun after *a* or *an*.

► **My country has a lovely scenery.**

Some nouns can be countable in one context and uncountable in another.

- **He loves *chocolate*.** [All chocolate, applies to the class: uncountable]
- **She gave him a *chocolate*.** [One piece of candy from a box: countable]

NOTE: You can use an uncountable noun in a countable sense—that is, indicate a quantity of it—by adding a word or phrase that indicates quantity, but the noun itself always remains singular: three pieces of *furniture*, two bits of *information*, many pieces of *advice*.

Basic rules for *a*, *an*, and *the*

1. Use *the* whenever a reference to a common noun is specific and unique for the writer and reader (see 36c).
 - **He loves (the) museum that Rem Koolhaas designed.**
2. Do not use *a/an* with plural countable nouns.
 - **They cited a reliable surveys.**

3. Do not use *a* or *an* with uncountable nouns.
- He gave **a** helpful advice.
4. Use *a* before a consonant sound: *a bird, a sonnet, a house, a ukulele*. Use *an* before a vowel sound: *an ostrich, an hour, an ugly vase*.
5. To make a generalization about a countable noun, do one of the following:
- Use the plural form: *Lions are majestic*.
 - Use the singular with *a/an*: *A lion is a majestic animal*.
 - Use the singular with *the* to denote a classification: *The lion is a majestic animal*.
6. Make sure that a countable singular noun is preceded by an article or by a demonstrative pronoun (*this, that*), a numeral, a singular word expressing quantity (23h), or a possessive.
- A (Every, That, One, Her) nurse
- **Nurse** has a difficult job.
7. In general, though there are many exceptions, use no article with a singular proper noun (*Mount Everest*), and use *the* with a plural proper noun (*the Himalayas*).

36c The for a specific reference

When you use a common noun that both you and the reader know refers to one or more specific persons, places, things, or concepts, use the article *the*. The reference can be specific in two ways: outside the text or inside it.

Specific reference outside the text

- I study **the earth, the sun, and the moon**. [the ones in our solar system]
- She closed **the door**. [of the room she was in]
- Her husband took **the baby** to the doctor. [the baby belonging to the couple]

Specific reference inside the text

- *The kitten that her daughter brought home had a distinctive black patch above one eye.* [a specific kitten—one that was brought home]
- Her daughter found a kitten. When they were writing a lost-and-found ad that night, they realized that *the* kitten had a distinctive black patch above one eye.

[The second mention is of a specific kitten identified earlier—the one her daughter had found.]

The with a superlative

- She chose *the most expensive* dessert on the menu.



Four questions to ask about articles

Ask four basic questions about a noun to decide whether to use an article and, if so, which article to use.



KEY POINTS

Articles at a Glance: Four Basic Questions

1. **PROPER** or **COMMON** noun?

Singular: no
article (zero article)
Plural: *the*

2. **SPECIFIC** or **NONSPECIFIC** reference?

the

3. **UNCOUNTABLE** or **COUNTABLE** noun?

No article or
some, much, etc.

4. **PLURAL** or **SINGULAR**?

No article or
some, many, etc.

a/an

You can use the questions to decide which article, if any, to use with the noun *poem* as you consider the following sentence:

- Milton wrote ? moving poem about the blindness that afflicted him before he wrote some of his greatest works.

1. **Proper or common?** Is the noun *poem* a proper noun or a common noun?

Common It can be used after *a*.

Go to question 2.

2. **Specific or nonspecific?** Does the common noun refer to a specific person, place, thing, or idea known to both the writer and reader as unique, or is the reference nonspecific?

Nonspecific The word *poem* is not identified to the reader in the same way that *blindness* is. We know the reference is to the blindness that afflicted Milton before he wrote some of his greatest works. However, there is more than one “moving poem” in literature. The reference would be specific only if the poem had been previously discussed.

Go to question 3.

3. **Uncountable or countable?** Is the noun uncountable or countable?

Countable We can say *one poem*, *two poems*.

Go to question 4.

4. **Plural or singular?** Is the noun plural or singular?

Singular The first letter in the noun phrase *moving poem* is *m*, a consonant sound.

Use *a* as the article.

- Milton wrote *a* moving poem about the blindness that afflicted him before he wrote some of his greatest works.

37

Infinitive, -ing, and -ed Forms



Verb followed by an infinitive

Some verbs are followed by an infinitive (*to* + base form): *His father wanted to rule the family.* Verbs commonly followed by an infinitive include the following:

agree	beg	choose	decide	fail
ask	bother	claim	expect	hope

manage	offer	pretend	refuse	want
need	plan	promise	venture	wish

Note any differences between English and any other language you know. In Spanish, for example, the word for *refuse* is followed by the equivalent of an *-ing* form.

to criticize

- He refused ~~criticizing~~ the system.
^

Some verbs, such as *advise*, *allow*, *ask*, *cause*, *command*, *convince*, *encourage*, *expect*, *force*, *need*, *order*, *persuade*, *remind*, *require*, *tell*, *urge*, *want*, and *warn* are followed by a noun or pronoun and then an infinitive.

- The librarian *advised them to use* a better database.

Spanish and Russian use a *that* clause after verbs like *want*. In English, however, *want* is followed by an infinitive, not by a *that* clause.

her son to

- Rose *wanted* ~~that her son would~~ become a doctor.
^

Infinitive with a negative When you use an infinitive, take care where you place a negative word. The position can create a difference in meaning.

- He *did not decide* to buy a new car. His wife *did*.
► He *decided not to* buy a new car. His wife was *disappointed*.

Make, let, and have After these verbs, use a noun or pronoun and a base form of the verb (without *to*).

- He *made his son practice* for an hour.
► They *let us leave* early.
► She *had her son-in-law wash* the car.

Verb followed by *-ing* (gerund)

- I can't help *laughing* at Jon Stewart.

The verbs that are systematically followed by an *-ing* form (known as a *gerund*) make up a relatively short and learnable list:

admit	avoid	can't help	delay	discuss
appreciate	be worth	consider	deny	dislike

enjoy	keep	practice	resist	suggest
finish	miss	recall	risk	tolerate
imagine	postpone			

inviting

- We considered ~~to invite~~ his parents.

hearing

- Most people dislike ~~to hear~~ cell phones at concerts.

Note that a negation comes between the verb and the -ing form.

- During their vacation, they enjoy *not* getting up early every day.

37c Preposition + -ing

After a preposition, use the -ing form that functions as a noun (the gerund).

- They congratulated him *on winning* the prize.
- He ran three miles *without stopping*.
- The cheese is the right consistency *for spreading*.

NOTE: Take care with the word *to*. *To* can work as part of a verb infinitive or as a preposition.

- They want *to adopt* a child. [verb infinitive]
- They are looking forward *to going* to the country this weekend. [preposition + -ing as noun]

Check the usage by seeing if you can substitute a noun phrase for the -ing form, as in *They are looking forward to the weekend*. See part 9, Words to Watch For: A Glossary of Usage, for forms used after *used to* and *get used to*.

Verb followed by an infinitive or -ing

Some verbs can be followed by either an infinitive or an -ing form (a gerund) with almost no discernible difference in meaning: *begin, continue, hate, like, love, start*.

- She continued *reading*.
- She continued *to read*.

With a few verbs (*forget, remember, try, stop*), however, the infinitive and the -ing form signal different meanings.

► He *remembered to call* his parents. [intention]

► He *remembered calling* his parents. [past act]

-ing and -ed forms as adjectives

Adjectives can be formed from both the present participle -ing form and the past participle form of verbs (-ed ending for regular verbs). Each form has a different meaning: The -ing adjective indicates that the word modified produces an effect; the past participle adjective indicates that the word modified has an effect produced on it.

► The *boring* cook served baked beans yet again. [The cook produces boredom. Everyone is tired of baked beans.]

► The *bored* cook yawned as she scrambled eggs. [The cook felt the emotion of boredom as she did the cooking, but the eggs could still be appreciated.]

Produces an Effect

amazing

amusing

annoying

confusing

depressing

disappointing

embarrassing

exciting

interesting

satisfying

shocking

worrying

Has an Effect Produced on It

amazed

amused

annoyed

confused

depressed

disappointed

embarrassed

excited

interested

satisfied

shocked

worried

NOTE: Do not drop the -ed ending from a past participle. Sometimes in speech it blends with a following *t* or *d* sound, but in writing the -ed ending must be included.

d

► I was *surprisd* to see her wild outfit.

^

worried

► The researchers were *worryd* that the results were contaminated. ^

38

Sentence Structure and Word Order



Basic rules of order

- Always include the subject of a clause, even a filler subject like *it* or *there*.

▶ The critics hated the movie because ^{it} was too sentimental. ^

▶ When the company lost money, ^{there} were immediate effects on share prices. ^

- Do not put an adverb or a phrase between the verb and its object.

▶ The quiz show host congratulated ~~many times~~ the winner. ^
many times.

- Position a long descriptive phrase after, not before, the noun it modifies.

▶ I would go to ~~known only to me~~ places. ^
know only to me.

- Stick to the order of subject–verb–direct object.

▶ ~~Good grades received~~ every student in the class. ^
received good grades.

- Do not use a pronoun to restate the subject.

▶ Visitors to the Statue of Liberty ~~they~~ have worn the steps down.

- Do not include a pronoun that a relative pronoun has replaced.

▶ The house that I lived in ~~it~~ for ten years has been sold.



Direct and indirect objects

Some verbs can be followed by both a direct object (DO) and an indirect object (IO). (The indirect object is the person or thing to whom or to what, or for whom or for what,

something is done.) *Give, send, show, tell, teach, find, sell, ask, offer, pay, pass, and hand* are some verbs that take indirect objects. The indirect object follows the verb and precedes the direct object.

IO DO
► He gave his mother some flowers.

IO DO
► He gave her some flowers.

An indirect object can also be replaced with a prepositional phrase that *follows* the direct object.

DO prepositional phrase
► He gave some flowers to his mother.

NOTE: Some verbs—such as *explain, describe, say, mention, and open*—are never followed by an indirect object. However, they can be followed by a direct object and a prepositional phrase with *to* or *for*.

to me.
► She explained ~~me~~ the election process.

Direct and indirect questions

A direct question ends with a question mark. When a direct question is reported, the indirect question then loses the quotation marks, the word order of a question, and the question mark. Sometimes changes in tense are also necessary after an introductory verb in the past tense.

Direct question The buyer asked, “*Are the goods ready to be shipped?*”

Indirect question The buyer asked *if the goods were ready to be shipped*

Use only a question word or *if* or *whether* to introduce an indirect question. Do not also use *that*.

► My boss wondered ~~that~~ why I had left early.

Avoid shifts between direct and indirect quotations (see 21d).

Although and because clauses

In some languages, a subordinating conjunction (such as *although* or *because*) can be used along with a coordinating

conjunction (*but, so*) or a transitional expression (*however, therefore*) in the same sentence. In English, only one is used.

► *Although* he loved his father, ~~*but*~~ he did not visit him.

► ~~*Because she*~~ ^{She} loved children, *therefore* she became
a teacher. ^ ;

See 27a and 30b for punctuation with *therefore* and other transitional expressions.

Words to Watch For



39 A Glossary of Usage

A Glossary of Usage

Listed in this glossary are words that are often confused (*affect/effect*, *elicit/illicit*) or misspelled (*it's/its*). Also listed are nonstandard words (*irregardless*, *theirselves*) and colloquial expressions (OK) that should be avoided in formal writing.

a, an Use *an* before words that begin with a vowel sound (the vowels are *a*, *e*, *i*, *o*, and *u*): *an apple*, *an hour* (silent *h*). Use *a* before words that begin with a consonant sound: *a planet*, *a yam*, *a ukelele*, *a house* (pronounced *h*).

accept, except, expect *Accept* is a verb: *She accepted the job offer.* *Except* is usually a preposition: *Everyone has gone to the party except me.* *Expect* is a verb: *They expect to see us when they come to town.*

adapt, adopt *Adapt* means “to adjust” and is used with the preposition *to*: *It takes people some time to adapt to the work routine after college.* *Adopt* means “to take into a family” or “to take up and follow”: *The couple adopted a three-year-old child.* *The company adopted a more aggressive policy.*

adverse, averse *Adverse* is an adjective describing something as hostile, unfavorable, or difficult. *Averse* indicates opposition to something and usually takes the preposition *to*. *My training partner was averse to running in adverse conditions.*

advice, advise *Advice* is a noun: *Take my advice and don't start smoking.* *Advise* is a verb: *He advised his brother to stop smoking.*

affect, effect In their most common uses, *affect* is a verb, and *effect* is a noun. To *affect* is to have an *effect* on something: *Pesticides can affect health.* *Pesticides have a bad effect on health.* *Effect* can also be used as a verb meaning “to bring about”: *The administration hopes to effect new environmental legislation.* *Affect* can also be used as a noun in psychology, meaning “a feeling or emotion.”

aisle, isle You'll find an *aisle* in a supermarket or a church. An *isle* is an island.

all ready, already *All ready* means “totally prepared”: *She is all ready for her final examination.* *Already* is an adverb meaning “by this time”: *He has already written the report.*

all right, alright *All right* (meaning “satisfactory”) is standard, especially in formal writing. *Alright* is an informal usage and is used in popular culture to mean “wonderful.”

all together, altogether *All together* is used to describe acting simultaneously: *As soon as the boss had presented the plan, the managers spoke up all together.* *Altogether* is an adverb meaning “totally,” often used before an adjective: *His presentation was altogether impressive.*

allude, elude *Allude* means “to refer to”: *She alluded to his height.* *Elude* means “to avoid”: *He eluded her criticism by leaving the room.*

allusion, illusion The noun *allusion* means “reference to”: *Her allusion to my weight made me uncomfortable.* The noun *illusion* means “false idea”: *He had no illusions about being a great cook.*

almost, most Do not use *most* to mean *almost*: *Almost [not Most] all my friends are computer literate.*

alot, a lot of, lots of *Alot* is nonstandard. *A lot of* and *lots of* are regarded by some as informal for *many* or *a great deal of*: *They have performed many [not lots of] research studies.*

aloud, allowed *Aloud* is an adverb meaning “out loud”: *She read her critique aloud.* *Allowed* is a form of the verb *allow*: *The audience is not allowed backstage.*

ambiguous, ambivalent *Ambiguous* is used to describe a phrase or act with more than one meaning: *The ending of the movie is ambiguous; we don't know if the butler really committed the murder.* *Ambivalent* describes uncertainty and the coexistence of opposing attitudes and feelings: *The committee is ambivalent about the new design.*

among, between Use *between* for two items, *among* for three or more: *I couldn't decide between red or blue. I couldn't decide among red, blue, or green.*

amoral, immoral *Amoral* can mean “neither moral nor immoral” or “not caring about right or wrong,” whereas *immoral* means “morally wrong”: *Some consider vegetarianism an amoral issue, but others believe eating meat is immoral.*

amount, number *Amount* is used with uncountable expressions: *a large amount of money, work, or effort.* *Number* is used with countable plural expressions: *a large number of people, a number of attempts.* See 23h.

an See *a*.

ante-, anti- *Ante-* is a prefix meaning “before,” as in *ante-room*. *Anti* means “against” or “opposite,” as in *antiseptic* or *antifreeze*.

anyone, any one *Anyone* is a singular indefinite pronoun meaning “anybody”: *Can anyone help me?* *Any one* refers to one from a group and is usually followed by *of* + plural noun: *Any one [as opposed to any two] of the suggestions will be considered acceptable.*

anyplace The standard *anywhere* is preferable.

anyway, anywhere, nowhere; anyways, anywheres, no-wheres *Anyway, anywhere, and nowhere* are standard forms. The others, ending in *-s*, are not.

apart, a part *Apart* is an adverb: *The old book fell apart.* *A part* is a noun phrase: *I'd like to be a part of that project.*

as, as if, like See *like*.

as regards See *in regard to*.

awful Avoid using *awful* to mean “bad” or “extremely”: not *He's awful late* but *He's extremely late.*

a while, awhile *A while* is a noun phrase: *a while ago; for a while.* *Awhile* is an adverb meaning “for some time”: *They lived awhile in the wilderness.*

bad, badly *Bad* is an adjective, *badly* an adverb. Use *bad* after linking verbs (such as *am, is, become, seem*): *They felt bad after losing the match.* Use *badly* to modify a verb: *They played badly.*

bare, bear *Bare* is an adjective meaning “naked”: the *bare* facts, a *barefaced* lie. *Bear* is a noun (the animal) or a verb meaning “to carry” or “to endure”: *He could not bear to watch the end of the game.*

barely Avoid creating a double negative (such as *can't barely type*). *Barely* should always take a positive verb: *She can barely type. They could barely keep their eyes open.* See *hardly*.

because, because of *Because* is a subordinating conjunction used to introduce a dependent clause: *Because it was raining, we left early.* *Because of* is a two-word preposition: *We left early because of the rain.*

being as, being that Avoid. Use *because* instead: *Because [not Being as] I love the opera, I bought season tickets.*

belief, believe *Belief* is a noun: *She has radical beliefs.* *Believe* is a verb: *He believes in an afterlife.*

beside, besides *Beside* is a preposition meaning “next to”: *Sit beside me.* *Besides* is a preposition meaning “except for”: *He*

has no relatives besides us. **Besides** is also an adverb meaning “in addition”: *I hate horror movies. Besides, there’s a long line.*

better See *had better*.

between See *among*.

breath, breathe The first word is a noun, the second a verb: *Take three deep breaths. Breathe in deeply.*

can’t hardly This expression is nonstandard. See *hardly*.

censor, censure The verb *censor* refers to editing or removing from public view. *Censure* means to criticize harshly. *The new film was censored for graphic content, and the director was censured by critics for his irresponsibility.*

cite, site, sight *Cite* means “to quote or mention”; *site* is a noun meaning “location”; *sight* is a noun meaning “view”: *She cited the page number in her paper. They visited the original site of the abbey. The sight of him in his cap and gown made her cry.*

complement, compliment As verbs, *complement* means “to complete or add to something,” and *compliment* means “to make a flattering comment about someone or something”: *The wine complemented the meal. The guests complimented the hostess on the fine dinner.* As nouns, the words have meanings associated with the verbs: *The wine was a fine complement to the meal. The guests paid the hostess a compliment.*

compose, comprise *Compose* means “to make up”; *comprise* means “to include.” *The conference center is composed of twenty-five rooms. The conference center comprises twenty-five rooms.*

conscience, conscious *Conscience* is a noun meaning “awareness of right and wrong.” *Conscious* is an adjective meaning “awake” or “aware.” *Her conscience troubled her after the accident. The victim was still not conscious.*

continual, continuous *Continual* implies repetition; *continuous* implies lack of a pause. *The continual interruptions made the fans restless. Continuous rain stopped the game for two hours.*

could care less This expression is often used but is regarded by some as nonstandard. In formal English, use it only with a negative: *They could not care less about their work.*

credible, creditable, credulous *Credible* means “believable”: *The jury found the accused’s alibi to be credible and so*

acquitted her. Creditable means “deserving of credit”: *A B+ grade attests to a creditable performance. Credulous* means “easily taken in or deceived”: *Only a child would be so credulous as to believe that the streets are paved with gold.* See also *incredible, incredulous.*

custom, customs, costume All three words are nouns. *Custom* means “habitual practice or tradition”: *a family custom.* *Customs* refers to taxes on imports or to the procedures for inspecting items entering a country: *go through customs at the airport.* A *costume* is “a style of dress”: *a Halloween costume.*

decease, disease *Decease* is a verb or noun meaning “die” or “death.” *Disease* is an illness: *The disease caused an early decease.*

decent, descent, dissent *Decent* is an adjective meaning “good” or “respectable”: *decent clothes, a decent salary.* *Descent* is a noun meaning “way down” or “lineage”: *She is of Scottish descent.* *Dissent*, used both as a noun and a verb, refers to disagreement: *Dissent over the Vietnam War led to protests in the streets.*

desert, dessert *Desert* can be pronounced two ways. It can be a noun with the stress on the first syllable (*the Mojave Desert*) or on the second as in the expression derived from the verb “to deserve” (*They got their just deserts*). It can also be a verb with the stress on the second syllable meaning “to abandon” (*He deserted his family*). *Dessert* (with the stress on the second syllable) is the sweet course at the end of a meal.

differ from, differ with To *differ from* means “to be unlike”: *Lions differ from tigers in several ways, despite being closely related.* To *differ with* means to “disagree with”: *They differ with each other on many topics but are still good friends.*

discreet, discrete *Discreet* means “tactful”: *Be discreet when you talk about your boss.* *Discrete* means “separate”: *He writes on five discrete topics.*

disease See *decease.*

disinterested, uninterested *Disinterested* means “impartial or unbiased”: *The mediator was hired to make a disinterested settlement.* *Uninterested* means “lacking in interest”: *He seemed uninterested in his job.*

dissent See *decent.*

do, due *Do* is a verb. Do not write “*Do to his absences, he lost his job*”; instead use the two-word preposition *due to* or *because of*.

drag, dragged Use *dragged* for the past tense of the verb *drag*. *Drug* is nonstandard when used as a verb.

drown, drowned The past tense of the verb *drown* is *drowned*; *drownded* is not a word: *He almost drowned yesterday.*

due to the fact that, owing to the fact that Wordy. Use *because* instead: *They stopped the game because [not due to the fact that] it was raining.*

each, every These are singular pronouns; use them with a singular verb. See also 23d and 23g.

each other, one another Use *each other* with two; use *one another* with more than two: *The twins love each other. The triplets all love one another.*

effect See *affect*.

e.g. In the body of your paper, use *for example* or *for instance* in place of this Latin abbreviation.

elicit, illicit *Elicit* means “to get or draw out”: *The police tried in vain to elicit information from the suspect’s accomplice.* *Illicit* is an adjective meaning “illegal”: *Their illicit deals landed them in prison.*

elude See *allude*.

emigrate, immigrate *Emigrate from* means “to leave a country”; *immigrate to* means “to move to another country”: *They emigrated from Ukraine and immigrated to the United States.* The noun forms *emigrant* and *immigrant* are derived from the verbs.

eminent, imminent *Eminent* means “well known and noteworthy”: *an eminent lawyer.* *Imminent* means “about to happen”: *an imminent disaster.*

etc. This abbreviation for the Latin *et cetera* means “and so on.” Do not let a list trail off with *etc.* Rather than *They took a tent, a sleeping bag, etc.,* write *They took a tent, a sleeping bag, cooking utensils, and a stove.*

every, each See *each*.

everyday, every day *Everyday* (one word) is an adjective meaning “usual”: *Their everyday routine is to break for lunch at 12:30.* *Every day* (two words) is an adverbial expression of frequency: *I get up at 6:00 every day.*

except, expect See *accept*.

explicit, implicit *Explicit* means “clear and direct”: *She gave explicit instructions.* *Implicit* means “implied”: *A tax increase is implicit in the proposal.*

farther, further Both words can refer to distance: *She lives farther (further) from the campus than I do.* *Further* also means “additional” or “additionally”: *The management offered further incentives. Further, the union proposed new work rules.*

female, male Use these words as adjectives, not as nouns in place of *man* and *woman*: *There are only three women [not females] in my class.* *We are discussing female conversational traits.*

few, a few *Few* means “hardly any”: *She feels depressed because she has few helpful colleagues.* *A few* means “some”; it has more positive connotations than *few*: *She feels fortunate because she has a few helpful colleagues.*

fewer, less Formal usage demands *fewer* with plural countable nouns (*fewer holidays*), *less* with uncountable nouns (*less sunshine*). However, in informal usage, *less* with plural nouns commonly occurs, especially with *than*: *less than six items, less than ten miles, fifty words or less.* In formal usage, *fewer* is preferred.

first, firstly Avoid *firstly, secondly*, and so on, when listing reasons or examples. Instead, use *first, second*.

flaunt, flout *Flaunt* means “to show [something] off,” or “to display in a proud or boastful manner.” *Flout* means “to defy or to show scorn for.” *When she flaunted her jewels, she flouted good taste.*

former, latter These terms should be used only in reference to a list of two people or things: *We bought lasagna and rhubarb, the former for dinner and the latter for dessert.* For more than two items, use *first* and *last*: *I had some pasta, a salad, and rhubarb; though the first was very filling, I still had room for the last.*

get married to, marry These expressions can be used interchangeably: *He will get married to his fiancée next week. She will marry her childhood friend next month.* The noun form is *marriage*: *Their marriage has lasted thirty years.*

go, say Avoid replacing the verb *say* with *go* because this is nonstandard usage: *Jane says [not goes], “I’m tired of this game.”*

good, well *Good* is an adjective; *well* is an adverb: *If you want to write well, you must use good grammar.* See 25a.

had better Include *had* in Standard English, although it is often omitted in advertising and in speech: You *had better* [not *You better*] *try harder*.

hardly This is a negative word. Do not use it with another negative: not *He couldn't hardly walk* but *He could hardly walk*.

have, of Use *have*, not *of*, after *should*, *could*, *might*, and *would*: *They should have* [not *should of*] *appealed*.

hissself Nonstandard; instead, use the reflexive pronoun *himself*, and other standard forms of reflexive pronouns such as *ourselves* and *themselves*.

I, me Do not confuse *I* and *me*. Use *I* only in the subject position, and use *me* only in the object position. See 14a for examples.

illicit See *elicit*.

illusion See *allusion*.

immigrate See *emigrate*.

imminent See *imminent*.

implicit See *explicit*.

imply, infer *imply* means "to suggest in an indirect way": *He implied that further layoffs were unlikely*. *Infer* means "to guess" or "to draw a conclusion": *I inferred that the company was doing well*.

incredible, incredulous *Incredible* means "difficult to believe": *The violence of the storm was incredible*. *Incredulous* means "skeptical, unable to believe": *They were incredulous when he told them he had finished the marathon in three hours*.

infamous *Infamous* is an adjective meaning "notorious": *Blackbeard's many exploits as a pirate made him infamous along the American coast*. Avoid using it as a synonym for "not famous."

in regard to, as regards Use one or the other. Do not use the nonstandard *in regards to*.

irregardless Nonstandard; instead use *regardless*: *He selected a major regardless of the preparation it would give him for a career*.

it's, its The apostrophe in *it's* signals not a possessive but a contraction of *it is* or *it has*. *Its* is the possessive form of

the pronoun *it*: *The city government agency has produced its final report. It's available upon request.* See also 28d.

kind, sort, type In the singular, use each of these nouns with *this* and a singular noun: *this type of book*. Use in the plural with *these* and a plural noun: *these kinds of books*.

kind of, sort of Do not use these to mean “somewhat” or “a little.” *The pace of the play was somewhat [not kind of] slow.*

knew, new *Knew* is the past tense of the verb *know*. *New* is an adjective meaning “not old.” Don't confuse them in writing.

lend, loan *Lend* is a verb, and *loan* is ordinarily used as a noun: *Our cousins offered to lend us some money, but we refused the loan.*

less See *fewer*.

lie, lay Be sure not to confuse these verbs. *Lie* does not take a direct object; *lay* does. See 22c.

like, as, as if In formal usage, *as* and *as if* are subordinating conjunctions and introduce dependent clauses: *She walks as her father does. She looks as if she could eat a big meal.* *Like* is a preposition and is followed by a noun or pronoun, not by a clause: *She looks like her father.* In speech, however, and increasingly in writing, *like* is often used where formal usage dictates *as* or *as if*: *She walks like her father does. He looks like he needs a new suit.* Know your audience's expectations.

likely, liable *Likely* means “probably going to,” while *liable* means “at risk of” and is generally used to describe something negative: *Eddie plays the guitar so well he's likely to start a band. If he keeps playing that way, he's liable to break a string.* *Liable* also means “responsible”: *The guitar manufacturer cannot be held liable.*

literally Avoid overuse: *literally* is an adverb meaning “actually” or “word for word” and should not be used in conjunction with figurative expressions such as *my jaw literally hit the floor* or *he was literally bouncing off the walls*. *Literally* should be used only when the words describe exactly what is happening: *He was so scared his face literally went white.*

loan See *lend*.

loose, lose *Loose* is an adjective meaning “not tight”: *This jacket is comfortable because it is so loose.* *Lose* is a verb (the past tense form and past participle are *lost*): *Many people lose their jobs in a recession.*

lots of See *alot*.

man, mankind Avoid using these terms because they are gender-specific. Instead, use *people*, *human beings*, *human-kind*, *humanity*, or *men and women*.

may be, maybe *May be* consists of a modal verb followed by the base form of the verb *be*; *maybe* is an adverb meaning “perhaps.” If you can replace the expression with *perhaps*, make it one word: *They may be there already, or maybe they got caught in traffic.*

me, I See *I*.

most See *almost*.

myself Use only as a reflexive pronoun (*I told them myself*) or as an intensive pronoun (*I myself told them*). Do not use *myself* as a subject pronoun: not *My sister and myself won* but *My sister and I won*.

no, not *No* modifies a noun: *The author has no intention of deceiving the reader.* *Not* modifies a verb, adjective, or adverb: *She is not wealthy. He does not intend to deceive.*

nowadays All one word. Be sure to include the final -s.

nowhere, nowheres See *anyway*.

number See *amount*.

off, off of Use only *off*, not *off of*: *She drove the car off [not off of] the road.*

oftentimes Do not use. Use *often*.

OK, O.K., okay Reserve these forms for informal speech and writing. Choose another word in a formal context: not *Her performance was OK* but *Her performance was satisfactory.*

one another See *each other*.

owing to the fact that See *due to the fact that*.

passed, past *Passed* is a past tense verb form: *They passed the deli on the way to work. He passed his exam.* *Past* can be a noun (*in the past*), an adjective (*in past times*), or a preposition (*She walked past the bakery*).

peak, peek, pique *Peak* is the top of a summit: *She has reached the peak of her performance.* *Peek* (noun or verb) means “glance”: *A peek through the window is enough.* *Pique* (also a noun or a verb) has to do with feeling indignation: *Feeling insulted, he stormed out in a fit of pique.*

personal, personnel *Personal* is an adjective meaning “individual,” while *personnel* is a noun referring to employees or staff: *It is my personal belief that a company’s personnel should be treated like family.*

plus Do not use *plus* as a coordinating conjunction or a transitional expression. Use *and* or *moreover* instead: *He was promoted, and [not plus] he received a bonus.* Use *plus* as a preposition meaning “in addition to”: *His salary plus his dividends placed him in a high tax bracket.*

pore, pour To *pore* is to read carefully or to ponder: *I saw him poring over the want ads before he poured himself a drink.*

precede, proceed *Precede* means “to go or occur before”: *The Roaring Twenties preceded the Great Depression.* *Proceed* means “to go ahead”: *After you pay the fee, proceed to the examination room.*

pretty Avoid using *pretty* as an intensifying adverb. Use *really*, *very*, *rather*, or *quite*: *The stew tastes very [not pretty] good.* Often, however, the best solution is to avoid using any adverb: *The stew tastes good.*

principal, principle *Principal* is a noun (*the principal of a school*) or an adjective meaning “main” or “most important”: *His principal motive was monetary gain.* *Principle* is a noun meaning “standard or rule”: *He always acts on his principles.*

quite, quiet Do not confuse the adverb *quite*, meaning “very,” with the adjective *quiet* (“still” or “silent”): *We were all quite relieved when the audience became quiet.*

quote, quotation *Quote* is a verb. Do not use it as a noun; use *quotation*: *The quotation [not quote] from Walker tells the reader a great deal.*

real, really *Real* is an adjective; *really* is an adverb. Do not use *real* as an intensifying adverb: *She acted really [not real] well.*

regardless See *irregardless*.

respectable, respectful, respective *Respectable* means “presentable, worthy of respect”: *Wear some respectable shoes to your interview.* *Respectful* means “polite or deferential”: *Parents want their children to be respectful to adults.* *Respective* means “particular” or “individual”: *The friends of the bride and the groom sat in their respective seats in the church.*

respectfully, respectively *Respectfully* means “showing respect”: *He bowed respectfully when the queen entered.*

Respectively refers to items in a list and means “in the order mentioned”: *Horses and birds gallop and fly, respectively.*

rise, raise *Rise* is an intransitive verb: *She rises early every day.* *Raise* is a transitive verb: *We raised alfalfa last summer.* See 22c.

should (could, might) of Nonstandard; instead use *should have*: *You should have paid the bill.*

since Use this subordinating conjunction only when time or reason is clear: *Since you insist on helping, I'll let you paint this bookcase.* Unclear: *Since he got a new job, he has been happy.*

site, sight See *cite*.

sometimes, sometime, some time The adverb *sometimes* means “occasionally”: *He sometimes prefers to eat lunch at his desk.* The adverb *sometime* means “at an indefinite time”: *I read that book sometime last year.* The noun phrase *some time* consists of the noun *time* modified by the quantity word *some*: *After working for Honda, I spent some time in Brazil.*

sort, type See *kind*.

sort of See *kind of*.

stationary, stationery *Stationary* is an adjective meaning “not moving” (*a stationary vehicle*); *stationery* is a noun referring to writing paper.

supposedly Use this, not *supposably*: *She is supposedly a great athlete.*

taught, thought Do not confuse these verb forms—a spelling checker won't catch the error. *Taught* is the past tense and past participle form of *teach*; *thought* is the past tense and past participle form of *think*: *The students thought that their professor had not taught essay organization.*

than, then *Then* is a time word; *than* must be preceded by a comparative form: *bigger than, more interesting than.*

their, there, they're *Their* is a pronoun indicating possession; *there* indicates place or is used as a filler in the subject position in a sentence; *they're* is the contracted form of *they are*: *They're over there, guarding their luggage.*

theirself, theirselves, themself Nonstandard; instead, use *themselves*.

threat, treat These words have different meanings, so be careful: *She gave the children some cookies as a treat. The threat of an earthquake was alarming.*

to, too, two Do not confuse these words. *To* is a sign of the infinitive and a common preposition; *too* is an adverb meaning *also*; *two* is the number: *She is too smart to agree to report to two bosses.*

uninterested See *disinterested*.

unique The adjective *unique* means “the only one of its kind” and therefore should not be used with qualifying adjectives like *very* or *most*: *His recipe for chowder is unique [not most unique or quite unique].*

used to, get (become) used to “Used to” tells about a past habit that no longer exists; it is followed by the base form of a verb: *He used to wear his hair long.* (Note that after *not*, the form is *use to*: *He did not use to have a beard.*) The expression *get (become) used to*, meaning “get accustomed to,” is followed by a noun or an *-ing* verb form: *She couldn’t get used to driving on the left when she was in England.*

wear, were, we’re *Wear* is a verb meaning “to have on” as clothes (*He always wears black*); *were* is a past tense form of *be*; *we’re* is a contraction for *we are*.

weather, whether *Weather* is a noun; *whether* is a conjunction: *The weather will determine whether we go on the picnic.*

whose, who’s *Whose* is a possessive: *Whose goal was that?* *Who’s* is a contraction of *who is* or *who has*: *Who’s the player whose pass was caught? Who’s got the ball?*

your, you’re *Your* is a pronoun used to show possession. *You’re* is a contraction for *you are*: *You’re wearing your new shoes today, aren’t you?*

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Common Correction and Editing Marks

Note: Numbers refer to sections in the book.


Abbreviation Meaning

ab or abbr	abbreviation 32b
adj	adjective 25
adv	adverb 25
agr	agreement 23, 24c
art	article 36
awk	awkward 14, 15, 21
bias	biased language 17c, 24c
case	pronoun case 24a
cap (tom)	use a capital letter 32a
comp	comparison 21a, 21h, 24a, 25e
coord	coordination 15c, 27a
cs	comma splice 20
dic	diction 17
db neg	double negative 25d
dm	dangling modifier 21c
doc	documentation 10–12
-ed	error in <i>-ed</i> ending 22e
frag	sentence fragment 19
fs	fused sentence 20
hyph	hyphenation 33
ind quot	indirect quotation 21d, 38c
-ing	<i>-ing</i> error 37
ital	italics/underlining 31, 34b
jar	jargon 17b
lc (Me)	use lowercase, not capital 32a
mix or mixed	mixed construction 21a
mm	misplaced modifier 21b
ms	manuscript form 4a, 4b, Model papers 1–4
num	faulty use of numbers 32c
p	punctuation 26–30, 34a

Abbreviation Meaning

pass	ineffective passive 14c, 22g
pron	pronoun error 24
quot	quotation error 9d
ref	pronoun reference 24b, 24c
rel cl	relative clause 24e, 27c
rep	repetitive 13a
r-o	run-on sentence 20
-s	error in <i>-s</i> ending 23
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s-v agr	subject-verb agreement 23
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und	use underlining or italics 31, 34b
use	usage error 39
vb	verb error 22
vt	verb tense error 22d
wdy	wordy 13
wo	word order 38
ww	wrong word 17, 39

Symbol

??
¶ or par
no ¶
//
⌋
#
^

~
x
⊙
^stet

Meaning

unclear
new paragraph
no new paragraph
parallelism
close up space
add space
insert
delete
transpose
obvious error
needs a period
do not change

Research Paper Dos and Don'ts

- **DO start early and plan.** Gather the tools and materials you will need, and allot yourself time to complete your tasks by the assignment deadline.
- **DON'T be afraid to ask questions.** There are no “silly questions.” Make sure you understand the assignment.
- **DO assemble your copy of the assignment,** your purpose statement and thesis statement, all your copies of your sources, your notebook and your notes, your working bibliography, and your proposal or outline.
- **DON'T panic at the beginning.** Take a deep breath, and give yourself a block of time to get started.
- **DO turn off your cell phone, log off Facebook,** close the door, and promise yourself you won't emerge before you have written several pages.
- **DON'T worry about perfection.** A draft is something you are going to edit, revise, and rework repeatedly. For now, just get something down on paper.
- **DON'T necessarily start at the beginning.**
- **DO write the parts you know most about first.**
- **DON'T constantly imagine your instructor's response to what you write.**
- **DO write as much as you can, as fast as you can.** Just keep writing and don't worry about gaps. Write at least something on each one of the points in your outline. Write until you feel you have expressed all your main points.

When revising, make an outline of what you have written and ask these questions:

- Have I covered the most important points?
- When I read my paper aloud, where do I hesitate to sort out the meaning?
- Do I come across as someone with ideas on this topic?
- Have I cited my sources accurately and responsibly?
- Where do I need to provide more evidence?

On the next page is a sample block schedule. Copy it, fill it out, and put your schedule in a place where you can look at it every day. In practice, you will find that several tasks overlap and the divisions are not so neat. If you finish a block before its deadline, move on and give yourself more time for the later blocks.

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Research Schedule

Starting date:

Date final draft is due:

Block 1: Getting started

Understand the requirements.

Select a topic or narrow a given topic.

Determine the preliminary types of sources to use.

Do preliminary research to discover the important issues.

Organize research findings in computer files.

Write a research question.

Complete by _____

Block 2: Reading, researching, and evaluating sources

Find and copy print and online sources.

Collect source information for all visuals used.

Annotate and evaluate the sources.

Write summaries and paraphrases and make notes.

Set up a working bibliography.

Complete by _____

Block 3: Planning and drafting

Formulate a working thesis.

Write a purpose statement, a proposal, and/or an outline.

Write a first draft.

Complete by _____

Block 4: Evaluating the draft and getting feedback

Put the draft away for a day or two—but continue collecting useful sources.

Outline the draft and evaluate its logic and completeness.

Plan more research as necessary to fill any gaps.

Get feedback from instructor and classmates.

Complete by _____

Block 5: Revising, preparing list of works cited, editing, presenting

Revise the draft.

Prepare a list of works cited.

Design the format of the paper: text and illustration

Edit.

Proofread the final draft.

Complete by _____

(final deadline for handing in)

Key to Citations

Here is a quick guide to citations in the MLA, APA, and *Chicago* documentation styles. For complete coverage, see chapters 10 to 12.

MLA Style:

Print books and parts of books: See 10d, pages 77–83.

Print articles: See 10e, pages 83–87.

Works from online databases: See 10f, pages 87–88.

Web sources: See 10g, pages 89–93.

Visual, performance, and other sources: See 10h, pages 94–98.

APA Style:

Print books and parts of books: See 11d, pages 122–125.

Print articles: See 11e, pages 125–128.

Online sources: See 11f, pages 128–134.

Visual, multimedia, and other sources: See 11g, pages 134–136.

Chicago Style:

Print books: See 12d, pages 150–151.

Print articles: See 12e, pages 151–152.

Online sources: See 12f, pages 152–154.

Audiovisual, multimedia, and other sources: See 12g, pages 154–155.

CSE Style:



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